

# THE LANCET

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1379.

LONDON, SATURDAY, APRIL 1, 1854.

PRICE  
FOURPENCE  
Stamped Edition, 5d.

**UNIVERSITY OF LONDON.—MATRICULATION.**—Mr. ADAMS and Mr. WATSON, Masters in University College School, will, on the 25th of April, OPEN A CLASS for the purpose of Reading the Subjects required for the Matriculation Examination at the University of London. By permission of the Council, the Class will be held in the College, for two hours daily, except on Saturday. Fee for the Course, 5s.—For further particulars apply to Mr. WATSON or Mr. ADAMS, at the College.

**UNIVERSITY OF LONDON.—MATRICULATION CLASSES.**—The Rev. R. H. COOPER, B.A., and Mr. F. BIDDLE, Esq., B.A., are forming EVENING CLASSES to prepare young men for the Matriculation Examination, 1854. To commence on MONDAY, April 10.—For terms, &c. address Rev. R. H. Cooper, 8, Belsham-terrace, Barnsbury.

**KING'S COLLEGE, LONDON.—A COURSE OF LECTURES** in preparation for the MATRICULATION EXAMINATION at the University of London, in 1854, will commence WEDNESDAY, April 19.—For particulars apply to J. W. Cunningham, Esq., Secretary.

**KING'S COLLEGE, LONDON.**—The following OFFICES are now VACANT, viz.:—The Professorship of Political Economy. The Mathematical Master of the School. The Lectureship in French Language and Literature. The Professorship of the Spanish Language and Literature. For full particulars apply to the Secretary of the College. By order of the Council.

W. CUNNINGHAM, Secretary.  
King's College, London, March 25, 1854.

**HAKLUYT SOCIETY.—THE ANNUAL GENERAL MEETING** of this Society will be held at 37, Great Queen-street, Lincoln's Inn-fields, on THURSDAY, the 3rd of April, at 4 o'clock.

**ROYAL LITERARY FUND.—THE SIXTY-FIFTH ANNUAL DINNER** of the Corporation will take place at the Albion Tavern, Aldersgate-street, on WEDNESDAY, the 3rd of May.  
The Lord Viscount MAHON in the Chair.  
The Stewards will be announced in future advertisements.  
OCTAVIAN BLEWITT, Secretary.

**ARTISTS' GENERAL BENEVOLENT INSTITUTION** for the Relief of Decayed Artists, their WIDOWS and ORPHANS. Instituted 1814. Incorporated by Royal Charter, 1823.

Under the immediate protection of  
Her Most Gracious Majesty THE QUEEN.  
Patron—His Royal Highness PRINCE ALBERT, K.G.  
Vice-Patrons.  
The Duke of Beaufort.  
The Duke of Devonshire.  
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The Marquis of Lansdowne, K.G.  
The Earl of Grey.  
The Earl of Ellesmere.  
Lord Lyndhurst.  
Sir John Swinburne, Bart.  
Joseph Neale, Esq., M.P.  
James Watts Russell, Esq.

President—SIR CHARLES LOCKE EASTLAKE, P.R.A.  
The Nobility, Peers and Subscribers are respectfully informed that the THIRTY-NINTH ANNUAL FESTIVAL will be celebrated at the Freemasons' Hall, on SATURDAY NEXT, April 1.

The Right Hon. BENJAMIN DISRAELI, M.P. in the Chair.

Stewards.  
Sir Conde Lindsay, Bart.  
Edward Armitage, Esq.  
Thomas O. Barlow, Esq.  
William Buxton, Esq., A.R.A.  
James E. Collins, Esq.  
William Gale, Esq.  
Ernest Gambert, Esq.  
James R. Gowen, Esq.  
Joseph J. Jenkins, Esq.  
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Arthur J. Lewis, Esq.  
John Maxwell, Esq.  
John E. Millais, Esq., A.R.A.  
Thomas M. Moubray, Esq.  
Edmund L. Niemann, Esq.  
Bell Smith, Esq.  
Tom Taylor, Esq.  
Charles Vacher, Esq.  
Harrison Weir, Esq.  
Dinner on table at 6 precisely. Tickets, 1s. each, may be had of the Stewards; of W. H. Smith, Esq., 10, Pall Mall; and of the Assistant Secretary, 19, Great Cornhill-street, Russell-square.  
W. J. ROPER, Assistant Secretary.

**DEPARTMENT OF SCIENCE AND ART, MARLBOROUGH HOUSE, PALL MALL.**

**LECTURES ON ORNAMENTAL ART**, by R. N. WORNUM, Esq., Lecturer on Ornament.  
On the following MONDAY EVENINGS at 8 o'clock, and TUESDAY AFTERNOONS at 4 o'clock.

Lecture 1. Decorative Art of the Ancient Egyptians.  
Lecture 2. Egypt, Ornamental Details.  
Lecture 3. Greece, Heroic Age of Greek Art.  
Lecture 4. Greece, Ornamental Elements.  
Lecture 5. Rome, the Decline.  
Lecture 6. Early Christian and Byzantine Art.  
Lecture 7. Byzantine, Romanesque, and Saracenic Art.  
Lecture 8. The Sicilian, Norman, and Early Pointed Style.  
Lecture 9. Gothic Ornament, Decorated Pointed.  
Lecture 10. The Renaissance, Trecento.  
Lecture 11. The Cinquecento.  
Lecture 12. The Elizabethan, the Louis Quatorze.  
For the Public.—Tickets for the Course of Twelve Lectures at 2s. for the Evening Course, and 7s. 6d. for the Morning Course of Twelve; for a Single Lecture, for the Morning, 1s.; for the Evening, 6d., to be had at the Museum of the Department.

**WHITTINGTON CLUB AND METROPOLITAN ATHLETIC.—Subscriptions:** Two Guineas the Year. One Guinea the Half-Year; Ladies, half these Rates; Country Members, One Guinea the Year.

No Entrance Fee.  
A Prospectus, with complete Lists of Lectures, Classes, and Entertainments for the ensuing year, forwarded upon application.  
On the Music of the Ancients, with Vocal Illustrations, &c. On the Music of the Ancients, with Vocal Illustrations, &c. on MONDAY, April 10th, a Concert of Sacred Music. Members Free; Non-Members, 1s.  
HENRY Y. BRACE, Secretary.  
27, Arundel-street, Strand.

**PHOTOGRAPHIC SOCIETY.**—The next Meeting of this Society will be held at the Rooms of the Society of Arts, John-street, Adelphi; when the Second Part of the Paper "Upon the Manufacture of Collodion," by Mr. Hadow, read at his last Meeting; and a Paper, by J. D. Llewellyn, Esq., "On the Calotype Process," will be read.—The Chair will be taken at 8 o'clock precisely.

**THE GOVERNESSES' INSTITUTION.** 34, Soho-square.—Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her Register of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School property transferred, and pupils introduced in England, France, and Germany. No charge to Principals.

**MILL HILL SCHOOL, HENDON, MIDDLESEX.**  
Head Master—Rev. PHILIP SMITH, B.A.  
Application for the admission of Pupils and for preliminary information may be made to the Head Master or to the Secretary. The Quarter will commence on Wednesday, April 12.  
By Order of the Committee,  
Old Jewry Chambers. ALGERNON WELLS, Secretary.

**GERMAN TAUGHT BY A GERMAN GENTLEMAN.** Doctor of Philology. Best references will be given.—Address to G. H. 36, Alfred-place, Bedford-square.

**A GERMAN LADY**, the Widow of an eminent Artist, resident at Düsseldorf, desires to EDUCATE with her own children ONE OR TWO MEMBERS of an English family. The town contains Schools, Colleges, and Masters of high reputation; also, a Protestant Church. Düsseldorf is healthy, and communicates directly with London by railway and steamers.—For further information application may be made to Mr. WAGHORN, 37, Great George-street, Westminster.

**GERMAN LANGUAGE.**—A Gentleman from Hanover, who has been educated at the University of Göttingen, and is much experienced in tuition, ATTENDS SCHOOLS, and PRIVATE FAMILIES for the study of the German Language and Music. References to schools and families of distinction, where he is now in attendance, will be given.—Apply to Dr. J. W. C. Aberden-place, Malda-hill.

N.B. Wanted for a Young Lady a good Boarding School at next vacation. Payments made quarterly, by order, on Messrs. Barclay & Co. Bankers, 54, Lombard-street.

**GERMAN.—FR. SCHLUTTER**, from Saxony, gives INSTRUCTION in GERMAN, through the medium of English, French, or Italian. He teaches also the German Language, French, and Italian. He attends in Richmond and its vicinity.  
33, Gower-place, Euston-square.

**UNIVERSITY OF FRANCE.—COLLEGE OF DIEPPE.**—The College of Dieppe, from its organization, occupies a high rank among establishments of a similar class in France. Prospects may be had of M. Wedake & Co., 118, Fenchurch-street, City. The terms are 100 francs per annum, without any extras whatever, washing being included. Pupils enter at any part of the year, and are only chargeable from the day of their arrival at the Institution. There are thirty different Professors attached to the College, for French, English, German, Math, Drawing, Mathematics, Literature, Grammar, History, Greek, Latin, Logic, Physics, Chemistry, Architectural and Ornamental Drawing, Geometry, Astronomy, Engineering, &c. &c.  
N.B. The Lady who is in attendance, and the English Professor, a Protestant also, accompanies the English Pupils to the English Chapel every Sunday.

**DR. ALTSCHUL, EXAMINER OF MODERN LANGUAGES AND LITERATURE** to the Royal College of Preceptors, Member of the Philological Society, London, gives LESSONS in GERMAN, ITALIAN, and FRENCH. Pupils have the option of studying in their own or in the same lesson, or in alternate Lessons, at their own or at the Doctor's residence, 3, CHANDOS-STREET, CAVENTISH-SQUARE.

**DENMARK-HILL GRAMMAR SCHOOL**, near LONDON.  
Principal—Mr. C. P. MASON, B.A., Fellow of University College, London, and formerly Professor of General Literature in the Lancashire Independent College.

It is proposed, after the opening of the Crystal Palace at Sydenham, to make arrangements which will enable a select number of the Pupils of the above-named School to make a systematic and thorough study of the most interesting and important portions of the treasures of Art and Science which will there be collected. The School is divided into an Upper and a Preparatory Section. The Pupils in the latter are kept quiet, waiting for the opening of the Upper School, having separate School-rooms, Dormitories, and Playgrounds. Prospectuses may be obtained at the School; and of Messrs. Lindsay & Mansel, 25, Basinghall-street; and Messrs. Kelfe, Brothers, School Bookellers, 130, Aldersgate-street.

**MR. ROCHE'S EDUCATIONAL INSTITUTES FOR YOUNG LADIES**, Cadogan-gardens, and 1, North Audley-street, (near Twelve), will receive French, History, Geography, and Astronomy. Mr. Roche, German, and History of Fine Arts, Dr. Kinkel. Italian.—Signor Biaggi. English.—Mr. Halliday. Singing.—Signor Marras and Vera, and Mr. E. C. May. Piano and Harmony.—M. Benedict and Mr. L. Sloper. Drawing and Painting.—Mr. James Doyle. Dancing.—Madame Michael Davis. Applications to be addressed to Mr. A. Roche, Cadogan-gardens.

**BRIGHTON.—EDUCATION.**—There are VACANCIES in a First-Class Establishment for YOUNG LADIES, where the number is limited to twelve. The House is spacious, healthily situated close to the Sea. The domestic arrangements are in every respect those of a Private Family. Eminent Professors attend to the instruction. French and German by Resident Foreign Governesses. References to the Clergy and Parents of Pupils.—For Terms, which are inclusive, address the Misses DENNISTON, 11, Portland-place, Marine-parade, Brighton.

**AT EASTER, A GENTLEMAN** is desirous of AN ENGAGEMENT as TUTOR in a Nobleman's or Gentleman's family. In addition to the usual routine of a Classical Education, he is able to instruct in Drilling and the rudiments of Music and Drawing.—Address H. P. Mr. Henry Tatham's, 37, Charing-cross, London.

**TO THOSE PARENTS AND GUARDIANS** who may be desirous of giving a YOUTH the advantage of ACQUIRING the GERMAN and FRENCH LANGUAGES, whilst attending to the other branches of a liberal education, an occasion now offers of accompanying a Young Gentleman to Berlin, on his return from the Easter holidays, whose parents have kindly offered to give all further information that may be required.—Apply by letter to D. F. 136, Strand, London.

**PORTRAITS AND LESSONS IN PASTELS.** WATER-COLOURS, and CRAYONS.—Instruction in Drawing from Casts, Models, &c., and to advanced Pupils in Portrait Sketching—through the medium of French, if required. Mrs. CROUDAN begs to inform her Pupils and Amateurs, that she has REMOVED to No. 15, NEW CAVENTISH-SQUARE, Portland-place. Visits at Hampstead, Westbourne-terrace, and Notting Hill. At home on Wednesdays.

**MR. B. H. SMART, REMOVED** from Connaught-terrace, Edgware-road, to 37, Wyndham-street, Bryanston-square, begs to acquaint his former and new friends with Instruction in Education, for Courses of English Literature in schools and families. Readings, Lectures, &c., may in future be had at the last-mentioned address.

**LEEDS MECHANICS' INSTITUTION** and LITERARY SOCIETY.—WANTED, a Gentleman of active business habits and liberal education, to take the general superintendence as SECRETARY of the Leeds Mechanics' Institution and Literary Society, the number of members of £2000 members. He will have a clerk and three other assistants under him. A previous acquaintance with the management of such institutions is desirable. Salary 150l. per annum, with board. Five hours per day. Security to the amount of 500l. will be required. Applications, with testimonials, to be sent on or before Wednesday, April 28th, addressed to the Honorary Secretaries, from whom, in the mean time, further particulars may be had. THOMAS DAWSON, Jno. N. DICKINSON, Hon. Secs.

**TO REPORTERS.—WANTED, a REPORTER**, who can also assist in SUB-EDITING.—Address A. B. C. care of Mr. C. Mitchell, Newspaper Press Directory Office, Red Lion-court, Fleet-street.

**THE PRESS.**—A Practical Reporter, thoroughly acquainted with every department of Newspaper Management, is useful for AN ENGAGEMENT as SUB-EDITOR and REPORTER on a Local Journal of Liberal or Neutral Principles. The Advertiser is a total of twelve years' standing.—Address V. W. care of J. Clayton & Sons, 25, Strand, London.

**LAY FIGURES.—LIFE SIZE ADULT LAY FIGURES**, stuffed and covered in cotton, from 6s. 6d.; the best that can be made, covered in silk, w. universal pedestal, &c. complete, 21l. Intermediate Figures, Infants or Adults, proportional prices. Figures repaired or exchanged. At 13, Douro Cottage, Wellington-road, St. John's Wood Chapel.

**CHARING-CROSS HOSPITAL, West Strand.**  
—The aid of the affluent is earnestly solicited for this Hospital, to which, in addition to an unlimited number of sick and distressed patients, there are daily brought in, from the very appalling are annually brought for relief, and upwards of 100 beds are constantly provided for in-patients. The charity is entirely dependent upon voluntary contributions and the legacies of departed benefactors, and stands greatly in need of assistance. Subscriptions are thankfully received by the Secretary, at the Hospital; and by Messrs. Drummonds, Messrs. Coutts, and Messrs. Hoare & Co., Bankers, 1, Abchurch-lane, and the Rector of Covent-garden; and through all the principal Banks.  
JOHN ROBERTSON, Hon. Sec.

**NOTICE.—BURKE'S LANDED GENTRY.**—A NEW and THOROUGHLY REVISED EDITION OF "THE HISTORY OF THE LANDED GENTRY," by SIR BERNARD BURKE, Ulster King of Arms, being in preparation. It is earnestly requested that Communications with additional Genealogies, or Corrections of the former Work, may be addressed as soon as possible to Sir B. Burke, care of Mr. Colburn, 13, Great Marlborough-street.

**WORTH NOTICE.—Council Mend Flutes.**  
A distinguished amateur, leaving off the flute on account of his health, has three of the finest INSTRUMENTS ever offered for sale to DISPOSE OF, at less than half price. One manufactured by Gottlieb, one by G. Schuler, and one by G. & Co. Apply to BARK & Co., Prize Medal Shirt Makers, 49, Conduit-street.

**MAYALL'S PORTRAIT GALLERIES, 224, Regent-street, and 433, West Strand.—DAQUERROTYPE MINIATURES**, in the highest style of Art, taken daily.—Mr. Mayall's portraits represent the high art of the daguerrotype; they are as superior to the generality of such pictures as a delicate engraving is to a coarse woodcut.—Art-Journal, Nov. 1853.

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Additional Copies (each) ..... Five Shillings.  
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Photographic Institution, 168, New Bond-street.

# ROYAL INSTITUTE OF BRITISH ARCHITECTS.

Incorporated 7th William IV.

16, Grosvenor-street, Grosvenor-square, London.  
At the Special General Meeting, held on Monday, 23rd of February 1854, the following Recommendations of the Council with reference to the ROYAL MEDAL for the year 1854, was read and agreed to:—

That the Council have been pleased to grant their gracious permission for the Royal Medal to be conferred on such distinguished Architect or Man of Science, of any Country, as may have designed or executed any building of high merit, or produced a work tending to promote or illustrate the knowledge of Architecture, or the various branches of Science connected therewith:

That the Council do proceed, in January 1855, to take into consideration the appropriation of the Royal Medal.  
And it was Resolved that the Council do take into special consideration the merits of Foreign distinguished Architects and Men of Science.

The following Recommendations of the Council were also read and agreed to:—

## INSTITUTE MEDAL.

That the Silver Medals of the Institute be awarded to the Authors of the best Essays on any subject tending to promote or facilitate the knowledge of Architecture, or the various branches of Science connected therewith.

The Essays to be accompanied by suitable illustrations.  
N.B.—Each Essay to be written in a clear and distinct hand, on alternate pages.

## ROYAL MEDALLION.

That the Soane Medallion be awarded for the best design for any of the following subjects:—

A large Metropolitan Hotel in a fashionable quarter, calculated for the reception of foreign visitors and their suites, of the families of the nobility, and of private individuals, accommodated by distinct entrances and staircases, communication still being preserved with the other parts, so that they may be separated or thrown into one establishment. The whole to form a block of building, 200 ft. by 150 ft., occupying the corner of two streets, and having a central court. The necessary stable offices to be adjacent to the main building.

Plans, Sections, and Details of the present Remains of the Church and Conventual Buildings of the Priory of St. Bartholomew the Great, Smithfield, London, with a Plan, founded on the existing indications, showing the whole of the monastic buildings as they may be supposed to have stood at the time of the suppression of religious houses, temp. Henry VIII.

A Public Hospital for the Sick, exclusive of lunatic patients, on the most complete scale. The buildings to occupy an area of about 30,000 superficial yards, with exercising grounds attached.

A Building to contain Six Courts of Law, with a large central Hall of communication, and the necessary accommodation for Judges, counsel, officers of the court, and the public, on the site of the Garden of the Temple.

The plans, elevations, and sections of the buildings to be drawn to the scale of 1/4 of an inch to a foot. Perspective views, and such other drawings as the candidate may think fit, may consider necessary for the perfect development of his design.

The drawings to be tinted with Indian ink or sepia.

The successful Competitor, if he go abroad within three years after receiving the medallion, will be entitled to the sum of 50*l.* at the end of one year's absence, on sending satisfactory evidence of his progress and his studies.

N.B. The competition for the Soane Medallion is open to all members of the Profession under the age of 40 years.

## DIRECTIONS FOR CANDIDATES.

Each Essay and set of Drawings is to be distinguished by a mark or motto, without any name attached, and to be accompanied by a sealed letter, enclosing the name of the Author, and having on the outside the same mark as that attached to the Essay or Drawings, with an address to which a communication may be sent. The packet directed, To the Honorary Secretaries of the Royal Institute of British Architects, and marked *Essays for Medals or Drawings for Medals (Motto)*, is to be delivered at the Rooms of the Institute on or before the 31st of December, 1854.

The Institute will not consider themselves called upon to adjudicate a Premium, unless the Essay or Drawings shall be of sufficient merit to deserve that distinction; and if the best Essay or Drawings should be by a Candidate who has been successful on a former occasion, the Institute reserves the power of awarding such other adequate reward as they may think fit, and of awarding the Medals offered to the second in merit. The Essays to which Premiums are awarded become the property of the Institute, to be published by them if thought fit. In case the Essays are not published within six months after the award of the Medals, the authors will be at liberty to publish them.

The drawings will be returned to all the Candidates, on application to the unsuccessful ones after the adjudication, and to the successful ones after the presentation of the Medal.

Copies of this and other information, may be had on application to the Secretaries, by letter, pre-paid.

## FOR SALE.—A COMPLETE SET OF

ILLUSTRATIONS TO SIR WALTER SCOTT'S WORKS, consisting of 240 Plates, comprising 40 India press before letters, elegantly half bound in four volumes, morocco, gilt edges. The Illustrations embrace those for the Novels, 45 volumes, the Abbotsford Edition, and the celebrated Plates by Turner for the Poetical and Prose Works. The Impressions are of the most choice description, having been carefully selected some years ago by an eminent engraver.—Apply to Mr. HOLDGATE, Plate Printer, 39, London-street, Fitzroy-square.

## TO FANCY STATIONERS AND OTHERS.—

The desirable TRADE of a BOOKSELLER, STATIONER, and NEWS AGENT, together with an extensive PUBLIC LIBRARY, most complete and valuable, consisting of 20,000 vols. of choice, and yielding an income of at least 150*l.* per annum, at the moderate outlay of 200*l.*—Apply to Mr. PAGE, Valuer and Auctioneer, 8, Coleman-street.

## TO BOOKSELLERS, PRINTERS, AND

OTHERS.—THE TRADE of a PRINTER, BOOKSELLER, and STATIONER, eligible situation in a First-Class City, which in the year 1853 produced a net profit of 600*l.*, may be entered upon to an immediate purchaser for 700*l.*, and time will be given for a part of the purchase-money.—Apply to Mr. PAGE, Valuer and Auctioneer, 8, Coleman-street.

## ASTRONOMICAL TELESCOPE.—A small

AGREGORIAN REFLECTING TELESCOPE, focal length, 1 ft. 6 in., 24 in. aperture, of great power, and one of the most perfect of its kind. It will show Jupiter's moons, Saturn's ring, &c., and the planets as they are, with sharpness and brilliancy which is such a desideratum in the class of instruments. The scope is a convenient table instrument, and would be valuable to the traveller or tourist. Price 3*l.*—Address T. C. Post-office, Springfield, Essex.

## MICROSCOPE.—A valuable ACHROMATIC

MICROSCOPE, by a first-rate maker, with seven powers, complete, and nearly new. Highest magnifying power, 20,000. Price 4*l.*—Address C. F. C. Post-office, Chelmsford.

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Magnificent assemblage of Antiquarian Treasures, principally found in Tombs at Cumæ, Canosa, and Volterra, and Fine Works of Medieval and Modern Art.

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AUCTIONEERS OF LITERARY PROPERTY AND WORKS illustrative of the FINE ARTS.

will SELL by AUCTION, at their House, 3, Wellington-street, Strand, on MONDAY, April 3, and three following days, at 1 o'clock precisely.

## A Magnificent Assemblage of WORKS OF ANCIENT, MEDÆVAL and MODERN ART,

Comprising a remarkable and unique Bronze Vase, in the form of a Harpy, 13 inches high—a curious Etruscan Group, in Bronze, representing the Execution of a Malefactor—a Greek Mask in Bronze, of exquisite work—a extraordinary and unique Bronze Lamp for suspension, of Greek workmanship, 13 inches long—a singularly curious Vessel, said to have been used for burning Incense, 36 inches long—beautiful specimens of Etruscan Gold Jewellery, richly adorned—exquisite Greek and Roman Glass, enriched with Iridescent—some remarkable Vases in Terra Cotta, of unknown designs—fine Etruscan and Roman Rings—rare and singularly formed Black Pottery from Cumæ—fine Antique Marbles, including the figure of a youth, of the best period of Greek Art—magnificent Medieval Furniture—Silver—superb Chandeliers of Rock Crystal—beautiful specimen of Ornamental China—Raffaello and Fama Ware, of fine quality—some choice and rare specimens of Capri di Monti—important works of Luca della Robbia, of high quality—fine Venetian Glass—and numerous other beautiful examples of Art and Decoration.

May be viewed on the Friday and Saturday previous to the Sale, and Catalogues had; if in the Country on receipt of six postage stamps.

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## SOME VALUABLE BOOKS,

Including many interesting and rare Works illustrative of the History of Ireland, from the Library of a well-known Irish collector; also, an interesting assemblage of above Fifty Illuminated Missals, Hore, Breviaries, Bibles, &c. consigned from Germany; together with some fine Books of Prints, and Illustrated and Pictorial Works.

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D. Roberts, R.A.	Prout	Christall
F. P. D. R.A.	J. P. Harding	Christall
Chalon, R.A.	J. H. H. Harding	J. R. Pyne
Prith, R.A.	C. Landecker, R.A.	Evans
W. Cooke, R.A.	F. Frederick Taylor	Mulley
Cooper, R.A.	M. A. H. H. Harding	Jenkins
Maclean, R.A.	David Cox	J. W. Wright
Sir David Wilkie, R.A.	Copley Fielding	W. Wright
Frisk, A.R.A.	John Lewis	W. Wright

May be viewed two days previous, and Catalogues had.

MESSRS. S. LEIGH SOTHEY & JOHN WILKINSON,

AUCTIONEERS OF LITERARY PROPERTY AND WORKS will SELL by AUCTION, at their House, 3, Wellington-street, Strand, on THURSDAY, April 13, at 1 o'clock precisely.

A Small but Valuable Collection of

ETCHINGS AND ENGRAVINGS,

by Marc Antoine, Rembrandt, Albert Durer, Vandike, Claude, Rubens, &c., principally purchased from the Collection of the late WILLIAM ROSCOE, Esq. in 1816, and late the Property of a Gentleman deceased in the County of Devon, and a beautiful example of the Etching of Paris, by Marc Antoine—The Gold Weigher, by Rembrandt, and others, very brilliant—Christ presented with the Reed, and Portrait of Palamede, both etched by Vandike, in the finest state of the Printers, by Vandike—The Master of 1466—Parricida—Enca Vico—Marco da Ravenna—Visscher—Hollar—Will. &c. Also, the principal portion of the Works of Rubens, of Voster, and others.

Catalogues are nearly ready.

A Newspaper for Sale.

TO BE SOLD BY AUCTION, at the Royal

Hotel, DEVONPORT, by HAINSELL & SON, on WEDNESDAY, the 12th of April, at 11 o'clock, unless previously disposed of by Private Contract, of which notice will be given. The OLD ESTABLISHED and WELL-KNOWN NEWSPAPER, called

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LONDON, SATURDAY, APRIL 1, 1854.

## REVIEWS

*Laddak, Physical, Statistical, and Historical; with Notices of the Surrounding Countries.*  
By A. Cunningham. Allen & Co.

REARED above the great plateau of Chinese Turkistan, and entombed among tremendous mountains, the valleys of Ladák appear, from a distance, abandoned to desolation. The ranges eternally covered with snows, varied by a few sad oases of verdure, the recesses in which the Indus accumulates waters to fertilize nearly two thousand miles of territory, invite few travellers from the warm and bright borders of the Ganges. But if the pilgrims of science and progress pass those "everlasting hills," they find wheat and barley fields, apricot orchards, pastures on which the shawl-goats feed,—monasteries of simple but picturesque architecture, cheering the wayside,—and flocks of gigantic sheep employed as beasts of burden in the carrying trade between Tartary, India, and Great Tibet. Ladák is, indeed, one of the wonderful regions of the earth. It is the natural throne and citadel of Asia,—for though a few peaks of the Eastern Himalaya rise above the Western chain, only here do we discover, embosomed amid such mountains, "a people's cultured home." The inhabitants, too, are peculiar, with a distinct dialect and form of belief. On the north, west, and south of them, four different languages are spoken; and the influences of nature, by which their physical characteristics and social customs are modified, are equally remarkable. The days of their brief summer are intensely hot, and barley ripens at an elevation of 15,000 feet; their nights in June freeze the brooks: but those extremes of temperature appear favourable to animal life, for man attains, in general, an age nearly equal to the average of England; and on plains 17,000 feet above the level of the sea wander immense numbers of horses, goats, and sheep,—while slopes still higher abound with marmots and hares. Although the peaks are perpetually frozen, little snow falls, and rain seldom descends on more than ten days in the year.

The British empire on one side and the Chinese provinces on the other, with little districts vaguely marked on the political map, use Ladák as an entrepôt and highway,—its own productions being insignificant and scanty. Constituting the most westerly country still included within the religious realm of Buddha, its people have found it wise to adopt a peculiar hierarchy,—that of Lamas, who profess celibacy, and form a large proportion of the inhabitants, whose multiplication is thus materially checked. The area of Ladák, it is true, contains more than thirty thousand square miles; but it is composed of a mountainous mass, with a breadth from crest to crest, of from two to three hundred miles. This rugged surface is broken into natural divisions, with small level tracts, opening on the long valleys of the Indus and the Jehlam, which drains them all. Thus the cultivable surface is restricted to narrow strips along the minor streams, and occasional patches near the great river. The mean elevation is above twelve thousand feet: a fact which will more strongly impress the mind when it is remembered that Kashmir has an elevation less than half that of Ladák. In such a region natural opulence is not to be expected, though industry and thrift have adorned the "Cloudy Mountains" of Indian poetry with agriculture, architecture, and the fruits of forethinking economy. The ranges, in magnificent chains of peaks, run parallel, from north-east to south-west, with a general though very irregular slope

in the same direction. Their hard core of primary formation is only overlaid with thin layers of soil. From this springs a fine bladed grass, scarcely visible, yet giving sustenance to myriads of the shawl-goat. Those summits are celebrated in Hindú myths, as the cradle of the Holy Lake, whence the Indus, the Sutlej, the Gogra, and the Brahmaputra flow. A history of the Indus would be a curious epic of natural wonders and the efforts of discovery. Its sources were long hidden behind the mysterious curtains, painted with allegory, that hung over the Niger and the Nile, but they have now been determined with an approximation to exactness. Major Cunningham fixes their position on the south-western slope of the Kailas Mountain, whose water bursts in floods amid rocks and thickets. His inferences on some points appear too easy; but on this subject concurrent testimonies support the view he adopted after extended inquiries.

One of the most interesting portions of Major Cunningham's work,—which is a Gazetteer of Ladák, not a masterly description,—refers to the cataclysms of the Indus. The last and most formidable of these occurred in 1841. Nothing like it was ever known in Europe. The floods of the Val de Bagnes, a small affluent of the Rhone, less than five miles long, were remembered and recorded as astonishing phenomena; but, compared with the cataclysm of the Indus, they were as the overflowings of a meadow spring. During December, 1840, and January, 1841, the river was observed to be unusually low; at length it was fordable at an immense distance from its fountains. In April and May it rose, and in June a deluge like an ocean came tumbling and roaring down across the Indian continent, rolling out on both sides, travelling with terrible velocity, and making its approach known by a sound like heavy thunder, or the discord of a battle. A stupendous glacier had been formed in the valley of Khundan,—and during half a year nearly all the drainage of those vast territories had gathered there. The ice was like a new mountain, suddenly flung as a barrier across the channel and the valley. It was a mile in thickness. Gradually, however, the heat of the earth beneath, and of the sun above, wore hollows in the frozen mass, and the flood pressing through, soon cleft it with fissures, until the entire glacier gave way, and the aggregated waters, sufficient to fill a lake twelve miles in length, half a mile wide, and two hundred feet deep, were poured into the valley. Houses and trees, herds and flocks, men and women, were swept away together, and large alluvial tracts were stripped of their soil. Opposite the foot of Attock, eight hundred miles from the Khundan valley, the inundation rushed in one towering wave, breaking over the tops of trees, and rolled on, as sublime as irresistible, until it met the tide of the Indian Ocean, after a career of seventeen hundred miles.—

"According to the testimony of the people of Chulung and Tartuk, on the western boundary of Chhorbad, the wave of inundation passed their villages at two o'clock in the afternoon. As these villages stand on opposite sides of the river, and are ten miles apart, the concurrence of testimony may be taken as a proof of its correctness. Two days afterwards, and exactly at the same hour, the flood passed by Torbela, a distance of 550 miles. The rate is 11·4583 miles per hour, or 16·81 feet per second, being only just half that of the flood-wave of the Val de Bagnes in 1818 at its first burst into the valley of the Rhone. The fall from the Khundan glacier to Torbela is 16,000 feet, or just 20 feet per mile. The devastating effects of this terrible flood were still quite fresh in 1847. At Tertee, one of the widest parts of the valley, they could be traced to a

height of more than twenty feet above the stream, where straws and twigs were massed together in lines two or three feet broad, and upwards of half a mile from the channel of the river in October 1847. But the most striking effect of the flood was the entire absence of trees in the valley of the Shayok, while the lateral valley of Nubra was full of trees upwards of a hundred years old. There were of course many young trees in the bed of the Shayok, but they were the growth of only a few years. At Surmu and at other places in the Khapolor district, numbers of fruit-trees were observed standing amidst large tracts of sand and gravel. \* \* The shepherds and herdsmen with their flocks and herds, were overwhelmed in the midst of the open plain, without a chance of escape. In the lower part of the valley, where the channel is confined, and where the villages are generally built high above the stream, there was no loss of life. Even amongst the low-lying hamlets in the bed of the river, the loss of life was trifling, for the distant roar of the rushing waters was a sufficient warning to the people who had beheld the inundation of 1833, and with a few exceptions they all made their escape up the mountains. The effect of the inundation at Torbela has been so graphically described by Major James Abbott from the lips of an eye-witness, Ashraf Khan, of Torbela, that I will quote it entire. 'At about 2 P.M. a murmuring sound was heard from the north-east among the mountains, which increased until it attracted universal attention, and we began to exclaim, 'What is this murmur? Is it the sound of cannon in the distance? Is Gandgarh bellowing? Is it thunder?' Suddenly some one cried out, 'The river's come.' And I looked and perceived that all the dry channels were already filled, and that the river was racing down furiously in an absolute wall of mud, for it had not at all the colour or appearance of water. They who saw it in time easily escaped. They who did not, were inevitably lost. It was a horrible mess of foul water, carcasses of soldiers, peasants, war-steeds, camels, prostitutes, tents, mules, asses, trees, and household furniture, in short, every item of existence jumbled together in one flood of ruin; for Raja Gulab Sing's army was encamped in the bed of the Indus at Kulai, three kos above Torbela, in check of Painda Khan. Part of the force was at that moment in hot pursuit, or the ruin would have been wider. The rest ran, some to large trees which were all soon uprooted and borne away; others to rocks, which were speedily buried beneath the waters. Only they escaped who took at once to the mountain-side. About five hundred of these troops were at once swept to destruction. The mischief was immense. Hundreds of acres of arable land were licked up and carried away by the waters. The whole of the Sis-trees which adorned the river's banks, the famous bargat-tree of many stems, time out of mind the chosen bivouac of travellers, were all lost in an instant.' Throughout the mountain-course of the Indus the devastation caused by this terrible flood in the low-lands along the bank of the river was complete. All the cultivated lands were swept away, and not even a single tree was left standing to mark the spot where careful tillage and laborious irrigation had for hundreds of years wrung luxuriant crops from the thirsty soil. The fields, the houses, and the trees, were all overwhelmed in one common ruin; while man and the animals which he has domesticated, horses and oxen, sheep and goats, generally managed to escape."

The commercial importance of Ladák is attributable less to its natural products than to its central position, and to its great mountain roads which are the lines of intercourse between Kashmir and Yarkand, between Loodiana and Lassa. They are carried over the ravines, torrents and rivers by bridges of birchen twigs, or rough-hewn slabs of stone, supported on poles, or single beams of poplar. They wind along precipices; they are buried in profound ravines; they bend over aerial heights, and travellers marvel at the courage and invention of that sequestered people, who bridge streams almost dry perhaps in the morning, but dangerously swollen by night. Major Cunningham, with such aids, did not find his journey disagreeable, especially as the houses of Ladák, like those of



medieval Italy, are proverbially said to be built with wide doors to betoken hospitality, and he was, besides, acquainted with the natural characteristics of the country, so that its sudden variations of temperature did not assail him unawares. On the contrary, scattered through his massive volume, we meet with allusions to highly poetical experiences. The skies are almost perpetually cloudless; the day and evening breezes are pleasant, and sun-rises, red and burning, invest the mountain panorama with magical beauties. Such landscapes as the illustrative sketches—which deserve notice on account of their warmth and vigour—represent to us, must have been enticing to the traveller, if not too bitterly frozen. Formerly, it is believed, the climate was milder, and the existence of fresh-water shells supports this opinion, though all the lakes are now salt, and, with one exception, land-locked. Major Cunningham suggests that the whole surface may have been gradually upheaved. The volcanoes, however, active as they may have been at a remote epoch, are almost extinct.

In addition to the long-haired bull, and the kyang, or Tibetan zebra, with horses and other animals of common species, Ladák produces the celebrated shawl-goat, yielding that curly, soft and glossy wool used in the fabrication of the most costly shawls. The best kinds are only manufactured to order; but the commoner sorts are sold in Yarkand, at prices varying from 10*l.* to 60*l.* the pair. The number annually exported is usually about five hundred pairs, worth altogether 5,000*l.* The great sheep of Tibet, however, are its most valuable creatures, supplying food, clothes and carriage to the people. Nearly all merchandise is carried by them. Flocks composed of hundreds may be seen crowding the passes, and laden with wool, dried apricots, sulphur, and borax equal to that of Tuscany, which are exchanged in Chinese Tartary, India or Kashmir for articles of dress, luxury or food. The animals are diminishing in number, like the produce and the population of Ladák, which pestilence, war, and emigration have alternately thinned.

Socially, these mountain dwellers are superior to many of the more famous nations of Asia. They are a well clothed, well fed people, who have made no contemptible progress in the useful arts. The poor cultivate land for themselves, or for wages; the rich—or owners of many sheep—employ labourers; men to plough or guide the yoke of long-haired bulls, and women to break clods, dig, and cut the corn. Manure is sometimes employed; but in a region so little wooded, all such substances are too valuable as fuel to be used in agriculture. All deficiencies in such fertilizing appliances, however, are redeemed by an ingenious and careful industry which leads water through the fields, stores it up for dry seasons, and carries it from lofty reservoirs over uneven surfaces, through wooden pipes raised on posts. Nevertheless, the harvest sown in May, and reaped in September, yields in the whole country less than a million bushels of grain for the support of a population numbering about 125,000. It is interesting to find the Devonshire custom of collecting the first ears of corn to preserve, repeated in Ladák. In India the first ears—often half a pound in weight—are saved to be eaten by the family of the husbandman.

The mineral productions of Ladák, from Major Cunningham's account, appear less important to the economist than to the geological inquirer. But his discussion of the subject elicits an interesting fact. The use of slate, says McCulloch, is entirely European. From the Hellespont to China there is not a slated

house. Major Cunningham corrects the 'Commercial Dictionary,' for he found temples and dwellings with slated roofs.

When Major Cunningham takes us among the people, in their houses, our human sympathies find at once the link—the binding chain of brotherhood—uniting all the families of mankind. They have the Mongolian type impressed on their flat countenances and short figures, to separate them from other races; but a deeper stamp marks the kindred nature common to the dwellers on the Caucasus, and on the Cordilleras, on the Atlas, Alps, Apennines, and Altai, to the fanciful peasantry of the Tyrol, and the painted troops of America. Ornaments, bright clothes, trinkets, and martial equipments are coveted with exaggerated avidity by the people of Ladák, who are very social in their habits, and never miss an occasion of conviviality. Music, dancing, and drinking—the invariable accompaniments of joy—enliven their feasts, which celebrate the birth and naming of children, and funerals as well as marriages. In some provinces the dead are burned; in others they are thrown into solitary forests; but in Great Tibet they are cut up by men who adopt that employment as their profession, and given to dogs or vultures. When the beasts devour them these are called "the terrestrial," but when the birds are fattened "the celestial obsequies." More striking even than this custom is the practice of polyandry, or a plurality of husbands. Major Cunningham does not devote sufficient space to this curious subject. The system prevails also in the interior province of Ceylon, and among the Nairs of Malabar; but in Ladák the husbands must all be brothers: wealthy persons reverse the order, and take two or three wives.

We all know that servants of the Temple are ingenious; but the "monks of old," the Lamas of Ladák, have improved upon the comfortable devices of their brethren in other quarters,—they pray by machinery.—

"The prayer-cylinder, or *mani-chhos-khor* (the precious religious wheel), is a very ingenious instrument, and does great credit to the genius of the Tibetans. The body of the instrument is a metal cylinder, about three inches in height, and from two to two and a half inches in diameter. The axis is prolonged below to form a handle. The cylinder is filled with rolls of printed prayers and charms, which revolve as the instrument is turned round. Every Lama carries a *chhos-khor*, which he keeps perpetually turning by a gentle motion of the hand, assisted by a cubical piece of iron fastened by a chain to the outside. As every revolution of a prayer is equivalent to its recitation, the *chhos-khor* is a very ingenious instrument for multiplying the number of a man's prayers. \* \* These instruments are found of all sizes and in all positions. Cylinders about one foot in height are placed in rows around the temples, and are turned by the votaries before entering. Larger cylinders are found near villages, turned by water, which keeps them perpetually revolving day and night. The device is so ingenious as to induce a hope that it may be adopted in Roman Catholic countries, where the time now spent in telling beads and reciting pater-nosters and ave-marias might be more profitably employed in worldly matters, while the beads were told, and the prayers were repeated by machinery. An ingenious mechanist might form small prayer-boxes, which could be wound up to produce a certain number of revolutions of an inclosed pater-noster or ave-maria; and thus any number might be got through during the night. Indeed, I am not sure that Roman Catholic watches might not be invented for the perpetual revolution of pater-nosters."

It should be added, that the alphabetical character of the Tibetans is that of the beautiful Devanágari dialect, current in India at the end of the seventh century. Of the language itself Major Cunningham professes to know little. Some of the words have a resemblance to Sans-

crit, but many others are equally like English. A people, however, that has invented, and long employed, a method of printing, though by a rude process, may be expected to speak no uncouth or miserable tongue. The subject is worth investigation.

Major Cunningham's book possesses a particular importance. It is rich in new and varied matter; and we close it with a just impression of the country and the people he has been describing. His method of investigation is, in general, cautious; and he has thrown a full light into those remote and hidden recesses of the Western Himalayas, interesting to us as the border countries between our own empire and the vast tract of Chinese Tartary. Ladák, though a poor and secluded region, merits all the enthusiasm which has carried Major Cunningham through his task. The work, nevertheless, reads more like a collection of classified notes than a general and historical account. There are no broad, effective, luminous pictures; the multitudinous details are never gathered into groups; no literary touch softens the colours into scenery, or gives to the descriptions an artistic clearness or a dramatic vitality. One other point we must notice. His patient and successful investigations entitle him to speak with authority; but where he corrects Mr. Thornton,—and we admit that he does correct him,—there is a tone of too triumphant flippancy in his expressions. If Major Cunningham, with his abundant facts, were as good a writer as Mr. Thornton, this book would have been a brilliant as well as a valuable production.

*Emmanuel Appadocca; or, Blighted Life: a Tale of the Buccaneers.* By Maxwell Phillip. 2 vols. Skeet.

THE Byronic hero of the Corsair class who used to make such havoc with the hearts of young ladies, and the brains of very young gentlemen, has so completely died out that his re-appearance on the present occasion has almost the effect of novelty. To those at all versed in the chronicles of genuine pirate lore, the record of this dandy Corsair of the Carribean Sea bears as much likeness to the grim realities as the sailor of the Surrey Theatre, with his watches, his purses full of gold, and his hornpipes, bears to the legitimate man-of-war's man. It would scarcely be humane to say how heartily we have laughed over this book; the sobrieties of the English language do not agree with the magnificence of melo-drama. That which is imposing enough in French loses all its shine when written in work-a-day English. Emmanuel Appadocca, for a "Blighted Life," has a very good time of it; he has drugged his conscience with atrocious metaphysics, and gives utterance to them whenever he has an opportunity in rather long-winded orations. The pirate's ship is introduced as—

"A low, black balahoo schooner, whose model, as far as it could be observed in the starlight, was most beautiful. She was built as sharp as a sword, with her bows terminating in the shape of a Gar's lance. \* \* Her immense and almost disproportioned length, with her straight lines, low hull, and the slenderness of her make gave her the appearance of a large serpent. 'What word?' sounded the hoarse and echoing voice of some one upon deck, as the canoe approached the schooner.—"Scorpion," the man replied in as sounding a voice. \* \* Ladders were thrown over the side, and the man at the stern jumped nimbly on deck. \* \* As soon as he was on deck he was accosted by a tall thin person with flowing moustachios. He was richly and tastefully accoutred. He wore a jet black frock coat, which was richly but simply embroidered with gold; his trousers were of unspotted white and displayed neat and highly-polished boots. Round his waist he wore a richly-fringed crimson sash, in which pistols and a



poignard were stuck; and a slender belt supported a handsome sword by his side. His head was covered by a red cap, and rich gold epaulets rested on his shoulders."

The reader will please to recollect that this gentleman was walking about in these "highly-polished boots" at midnight, and these details are seen in all their splendour by the light of a few stars! The pirates seem to have been remarkable for their scrupulous "deportment."

"Lorenzo," said this individual, addressing the new comer in a low and pleasant tone, "I am happy to see you back. Success, I hope." "Success," answered Lorenzo, briefly but courteously. "Good night, Sebastian, good watch." This short dialogue scarcely broke the extraordinary silence that reigned on board the mysterious schooner.

"The schooner seen by daylight" was even more wonderful "than when seen by the dim star-gleam of the previous evening"—as was only likely. We cannot pause to give the whole description,—we can only say that "the belaying pins, which were lined with brass, were beautifully polished. The tapering masts were as clean and smooth as ivory, while the long level deck was scoured as white as snow." But we must hasten to the pirate captain, to Emmanuel Appadocca himself,—for the magnificently-dressed gentleman already introduced was only a subordinate officer.—

"He [Lorenzo] passed by a number of doors and passages until he arrived at a certain door immediately opposite to him. He then touched a large skull of bronze that grinned hideously on it; it instantly flew open, and he stood before a tall and full-armed sentinel, who, immovable as a statue, looked him fiercely in the eyes. \* \* He showed the index finger of his left hand, on which there was a large ring. The sentinel quietly stepped aside, and he passed."

After going down as many passages, and encountering as many sentinels as would have stocked half-a-dozen Castles of Otranto, the officer arrived at last "at a sort of ante-chamber where two black boys in gorgeous attire were waiting." At length he is conducted to another door and another bronze skull, "the door flew open, and he stood in a magnificent apartment with a handsome young man before him. The apartment into which Lorenzo entered was vast and magnificent in its proportions." The reader will please not to forget that this vast apartment was in a very moderate sized schooner. The magnificence with which the sides of "exquisitely-polished mahogany" were carved and gilded "into landscapes, in which nature was represented principally in her most terrible aspect," we have no time to describe. We must also pass over the ceiling, which was decorated to represent the celestial sphere. The furniture, with the "soft velvety carpets," the "ottomans in the shape of gigantic sea-shells, decorated with pure and solid gold," must be left untempted. One thing, however, has perplexed us sorely:—besides "immense globes of the earth and the heavens, and mathematical instruments of the largest size," there was still found space enough in the cabin for "a gigantic telescope, whose principal parts stood on a magnificent frame." How the reel got into the bottle is a child's question of easy solution, but how this "gigantic telescope" found its way through all those doors, and down all those passages, and finally mounted its "magnificent frame" in the captain's cabin, we cannot conceive!

We have pretty well done with the furniture, and at last we come to the captain.—

"The young man who stood before Lorenzo may have been about twenty-five years of age:—he was tall and slender, but infinitely well formed; his limbs were beautifully proportioned and straight, and his hands were almost femininely delicate. His complexion was a light olive, and showed a mixture of

blood. \* \* But the features of this femininely-formed man were in deep contrast with his make, they were handsome to the extreme; but there was something in his large tropical eyes—the power of the basilisk,—and made it difficult to be supposed that any man could meet their glance without feeling it."

When the writer says "men" we presume he includes "women" also! There is a great deal more said about the indications of his indomitable will, his phrenological development, and his bearing of "stern invincible pride."

"The dress of our young hero was simple:—he wore trowsers of the finest and whitest materials [India muslin or French cambric, we presume], and a Moorish jacket of crimson silk with large and ample sleeves; round his waist was folded a red silk sash, in which a gilded poignard and pistols mounted with gold were stuck; his head was uncovered, and his black raven locks flowed over his shoulders in wild and unrestrained profusion. When Lorenzo entered the cabin the young man was standing by a table on which lay open a richly-ornamented volume of Bacon's 'Novum Organum,' with the books of Aristotle's Philosophy by its side. It was evident he was making his morning meditation from these learned tomes."

As to following the fortunes of this magnificent young sultan, it would be such waste of time as none but the most idle could afford. A young lady falls in love with him and tries to convert him, but he refuses and finally commits suicide in a hurricane. The young lady comes up as Lorenzo and one of his men are burying him, and hearing who it is, "Feliciano fell mad over Appadocca's grave!"

With all its idleness and absurdity, there are certain descriptions of tropical seas and scenery which, although too much in the style of Poonah painting, evince powers that the author might have turned to better account.

*Swedenborg: a Biography and an Exposition.*  
By Edwin Paxton Hood. Hall & Co.

A true life of Emanuel Swedenborg, as we understand the words, written by one capable of entering into the humanity as well as the philosophy of his subject, and of tracing with a sure eye and a firm yet delicate hand those operations of the mind in which genius, visionary exaltation approaching madness, and devotional fervour, have all a part,—would be a valuable addition to the world's stock of literature; especially in the present day, when morbid nervous sensations, physical and intellectual, claim so large a share of attention. But Mr. Hood has no such grasp on his subject. He has chosen, after his fashion, to preach prose, and philosophize—in place of collecting materials. The great Mystic is, in his eyes, a less personage than Mr. Hood, and his "incomings and outgoings" are of smaller interest than Mr. Hood's delight at and appreciation of the same. His facts are few, but his folly is largely diffused (spread as with a spatula) over the pages of his record. His faith is ready, but his mind is "muddy" (as the Scotch song says); his taste is not fine, and his style is flippant—whether he prefaces so grave a book with a dedication to "my dear Lizz," or defends his hero, as follows.—

"Swedenborg was a Mystic! My dear Sir, what is a Mystic! We are all mystics when we engage in some operation our neighbour does not understand. 'Tis an ignorant word. What a shocking mystic is an expert chemist, perhaps more so an expert mathematician. Every art, every trade, every science is mystic to the uninitiated. We are all mystics; we have all our mystic world; we all see things temporal and eternal with our own individual eyes; we all have a world into which our friend and neighbour cannot enter, and we can all see clearly in that world too, although it is a region of darkness to him. Frequently when you use the term mystic, you only express your own impoverished and wretched expe-

riences. Translated, it means, I never felt that—I never experienced that. Especially all Christian experience is mystical. A mystic is one who moves in an orbit larger than his neighbours, from the greater weight and power of his character; yet there is a light in his orbit—follow, and you shall see it. You see this epithet, mystic, may not be so really contemptible as you suppose. To me, Sir Levi Golding is decidedly a mystic; he began life as a boots; he will probably end it as an M.P., or a Peer. I do not know his mental or moral method; he is reputed to be worth millions; his life has been one constant scheme, and one constant success; his transactions on the Stock Exchange are called merchandise—they look very like gambling. To me, his movements are wonderfully mysterious—'tis amazing; I confess my admiration—my wonder; I never could do it, blockhead that I am, I do not believe that I could learn to do it; no he is high in the heavens of Plutus—if heaven be the world. With a self-satisfied smirk, he looks at his shares in the bank, railway, vessels, mines, funds; at palace, carriages, horses, servants. 'I think I've done the thing tolerably well,' says he; 'I think so too,' say I, 'and now will you allow me to beg your perusal of this pamphlet, by Swedenborg? Swedenborg! pshaw, he was a mystic. Ah, Sir Levi, Sir Levi, you would have seemed a mystic to our friend, the Swedish Seer, for he is ever the mystic who lives in the world farthest removed from our own.'"

It was necessary to give textual justification of the sentence passed on this book. There is much in the philosophy, in the literature, in the social relaxations of our days that is calculated to make calm men sad and serious; and not the least melancholy phenomenon, is the humour, parcel jocose, parcel stupid, in which the incompetent lay hands on subjects demanding every preparation which scientific culture and lofty meditation can give—and every grace and decorum of literary style for their fitting utterance.

*Doine; or, the National Songs and Legends of Roumania.* By E. C. Grenville Murray. Smith, Elder & Co.

*The Ottoman Muse; or, the Masterpieces of Turkish Poetry.*—[La Muse Ottomane, &c.]. By M. Edouard Servan de Sugny. Paris, Joël Cherbuliez.

THE character of nations seems to be expressed in their popular songs and poems in proportion to their want of civilization. It would be hard to predicate anything of Englishmen from the absurd lyrics which in annual succession elicit their applause; but an attentive study of the 'Doine' and of the earlier productions of the Turkish "Muse," may perhaps be the best way of understanding the inner life of two very singular and very contrasted peoples. For this purpose, therefore, the works of Messrs. Murray and Servan will be found useful, apart from their literary interest. We all like to understand something of the mental habits of men for whose cause we are fighting; and these are the best materials that can be obtained. The French work, though more imposing in appearance, is less valuable than the English, because the specimens given are in verse, and in a great measure adapted to Parisian readers. At every page the translator is obliged to apologize and explain that the language of Racine is not capable of expressing the bold and characteristic ideas of the original. This is a common excuse in French writers. They charge to their language what should be charged to their own fastidiousness and to the exclusive taste of their public. Imagine the perplexity of a "Member of the Imperial Academy of Sciences, Belles-Lettres, and Arts of Lyons, corresponding member of many other learned Societies," at being called upon to render into classical French the following culinary comparison: "My heart is like a piece of meat put down to roast, which by often

turning before the fire finally dries up!" This is the language of poor Mihri, the Muslim Sappho, who naively brings in her kitchen experiences to illustrate the dreadful state to which she was reduced by the indifference of the son of Sinan-Pasha. Clearly, it was impossible to offend the delicacy of the French language by forcing it to express anything so vulgar. So M. Servan sings.—

Comme la jeune fleur que le soleil dévore,  
Sous les feux de l'amour je sèche à mon aurore.

It is but substituting the sun for a charcoal fire and a young flower for a *kabab*, and we have at once two passable verses; but whether they convey the least idea of the homely distress of the lady poet is quite another question. M. Servan almost always aims at effacing what constitutes the true character of Oriental poetry—the mixture of allusions to the most vulgar circumstances with the most tender expressions of passion. A Turkish lover would have no objection, after describing the keenest mental tortures which he had suffered from the neglect of his mistress, to add, "and I have not eaten a meal to-day." But it is not only such traits as these that M. Servan omits or modifies. Sultan Amurat the Third, having given some good advice to his reader or hearer, says, "Make an earring of my words and hang it to thine ear." This is a peculiarly Oriental mode of expression, which M. Servan, "on account of the timidity of the French language," translates—

Ecoute mon conseil, grave-le dans ton cœur.

The poet Fazil, who wrote at the time of the French Revolution, produced a strange diatribe, softened by compliments, against M. Servan's countrywomen. He praised their grace, their round dimpled chins, the taste and variety of their costume, but complained, among other things, that they had more daughters than sons. The translator contradicts this fact, and says that "in France, as in every other country, more boys are born than girls," so that the Turk's poetical expression is condemned as false in statistics.

This poem is curiously illustrative of Eastern modes of thought:—"France is in an uproar, fighting and skirmishing. Praise be to heaven! If all those miscreants were to cut each other's throats how glad we should be! Discord could not have chosen a better place to dwell in; for the she-dog and the hog are fit companions." Half a century makes a great difference; and this language would not now be tolerated in a court poet at Constantinople. It is curious to observe that the list of writers from whom M. Servan has taken his specimens, exhibits eleven sultans, besides princes, muftis, and viziers. Poetry amongst the Turks was eminently a royal and aristocratic indulgence. Since the political reforms lately undertaken, "the Muse" has gradually grown silent, which may be received as an indication that more attention is paid to business. Turkey has indeed something better to do than to sing of sensual pleasures and theological distinctions.

Mr. Murray's volume is pretty and is tastefully executed in most respects. 'The Doine' are the national songs of Roumania, which have been collected in Wallachia, and are now offered to the public in an elegant English dress. They are extremely pretty and characteristic. No one can glance at them without feeling a deep interest in a people who can feel so tenderly and so nobly, and are yet by their political misfortunes doomed to remain in an equivocal position that is little better than non-existence. The legend of 'The Daughter of the Laurel Tree' is exquisitely told.—

"Open thy branches, beautiful Laurel Tree, and let me go forth; for it is the hour when the Evening

Star bathes her silver hair in the limpid waters of the rivulet.' So speaks a fair girl shut up within the Laurel; and the Laurel opens its leaves. The maiden springs out, and descends dancing into a flowery valley. The pale betrothed of the Sun shines softly through the clouds, and the nymph flits through the valley, light as the breeze when it passes over the flowers. Her large eyes reflect the soft and loving light of the stars, and her long hair breaks in a golden flood upon her shoulders. 'Listen, sweet girl,' says a young and handsome stranger. 'Your locks are more beautiful than the beams of the sun upon a lily; but accused be thy loveliness, for it has troubled my life and my youth.' At these words a blush burns on the cheek of the maid like drops of blood from a wounded bird, fallen upon the snow of the morning. The young stranger tries to embrace the beautiful Daughter of the Laurel, but the fair-haired maiden flies fast through the pale shadows of the night. When far from the traveller she stops, and seems to defy him; but when the youth approaches she flies again, and both at length disappear in the flowery groves. 'The Star Queen sleeps in her palace of clouds; sleep also, gentle and lovely girl; try to calm thy sighs.' So sings the handsome stranger, and the Daughter of the Laurel falls to sleep in his arms, murmuring a prayer to God that her lover may never abandon her. She sleeps. At her awaking, her anxious eyes seek in vain for those of the handsome stranger. She sees him no more. She shrieks for him wildly in vain, and calls to the night; to the stars; to the rivulet that runs through the wood; to the birds singing among the flowers; but none can tell her whither he has fled. 'Open thy branches, beautiful Laurel Tree!' then cries the deserted girl; 'the night is already flying before the first rays of the day-light, and if I remain longer here I shall dissolve away into dew.' 'Away, young and beautiful girl,' replies the Laurel Tree, mournfully; 'the star wreath of honour has fallen from thy brows; there is no longer any place for thee here.' Then the sun rises over the mountain, and the Daughter of the Laurel dissolves away into dew."

Another of the "Doine" is in a different strain. It tells the fate of Michai the Brave.—

"It is the hour when the butterfly spreads his wing bathed in dew, and springing from his bed of flowers flies on a sunbeam towards the skies. Michai is kneeling before the Executioner. The first rays of the daylight fall broken upon his long hair. Near him is his daughter Florica. She trembles like a dew-drop in the rays of the sun, and her lovely eyes shine beneath their long lashes, like two stars on the bosom of a cloud. 'Why dost thou weep, my daughter?' asks Michai, with a noble reproach. 'I die for my country, and for the faith of my fathers. Is not such a death as this honourable enough? Thou shouldst rejoice at it, and deck the tresses of thy hair with flowers. He who dies for his country should look upon the day of his death as a festival.' 'On thy knees!' cries the pale Executioner. 'The axe is raised above thy head, and it must fall.' Michai gives the word. He looks steadily at the Executioner. The people murmur. Falls the axe? No! the blow is not yet struck. The headman trembles, and kneels at the feet of Michai, fascinated. The people press round; they break the chains of their hero, and Michai is carried home by them in triumph. And the young maidens dress their long hair with flowers, and every child in Roumania repeats the brave words of Michai: 'He who dies for his country should look upon the day of his death as a festival.'"

We regret that Mr. Murray did not give us more specimens of this most peculiar literature, and indulge in fewer remarks of his own. The Introduction is lengthy, but conveys little information; and is deformed by a long pleading in favour of political refugees, nullified by a note in which the author "distinctly and pointedly" excludes from the benefit of his sympathy all those who do not agree precisely with him in opinion. Some of the notes, too, are written saucily, and others hastily. We are surprised at hearing from Mr. Murray that 'The Daughter of the Laurel Tree' was written "to learn lovers that there are other things to

attend to in life besides wooing." However, the volume may be recommended for what it principally professes to give.

*Blue Jackets; or, Chips of the Old Block: a Narrative of the Gallant Exploits of British Seamen, and of the Principal Events in the Naval Service during the Reign of Queen Victoria.* By W. H. G. Kingston. Grant & Griffith.

On the eve of a war—the first blows of which may have been struck while the ink is drying, and the last of which no mortal can affect to foresee—it is useful to refer to such a record as the one before us. The glories of our naval history are beyond dispute, as brilliant, clear, and unimpeachable as are the military triumphs of the French. We have made the sea our own. In every quarter of the globe, we have planted witnesses of naval daring. The rolling surge, the glancing foam, the tempestuous waters, are a part of us and of our story. In the storm of the tropic—in the roar of rending icebergs—we hear, as it were, the voices of our departed heroes. Every roll of the Channel wave tells us of the renown of Blake,—the Mediterranean is alive with the fame of Nelson. The past is ours. In history at least the sea belongs to England. We conquered it—we made it ours. But now about the future. Since the last great naval war a generation has been swept away. Have we, or have we not, forgotten our ancient weapons? Much depends upon the answer. Pens, pencils, rulers, yard-lengths, cotton samples, corn samples, sugar samples, and the like, have grown familiar to our hands of late:—the sword, the rifle, the revolver—the lighted match, the grappling-iron, the powder-cask—have become all but strangers. What if we shall prove to have lost the faculty, the aptitude to use them?

Such books as this by Mr. Kingston may help to re-assure us on such a point. The reign of Victoria has been thus far prosperous beyond precedent. It can scarcely, under any illusion of the fancy, be said to have been brilliant. Yet, even in the calmest times, events occur to try the nerves and discipline the hands of those who "go down to the sea in ships." We have had our little flashes of fire—our little trials of skill—at Aden, at St. Jean d'Acre, in China, on the Niger, and the Irrawaddi—and we have seen devotion tested and endurance put to hardest trial in the Polar Seas. If our blue jackets have not had so vast a field of fame as the heroes of old—or the heroes to come may now expect in the east and north of Europe—there have, nevertheless, been opportunities enough to show that British courage has not declined in the piping times of peace. The capture of Acre was a deed that Nelson might have owned with pride; and the conduct of the noble fellows of the Birkenhead, who leaped into a sea swarming with sharks,—sacrificed their lives at the call of duty,—would have drawn tears of joy down the iron cheek of Blake.

Leaving these historical particulars to be sought out by the inquiring reader, we propose to exhibit Mr. Kingston's powers of story-telling by a few extracts more particular and specific in their interest. The following narrative is given in the words of Capt. Castle, of the *Pyiades*. The incident occurred off Cape L'Agullus.—

"It was blowing a heavy gale of wind, with a tremendous sea running, such a sea as one rarely meets with anywhere but off the Cape; when, just at nightfall, as we were taking another reef in the topsails, a fine young seaman, a mizen-topman, James Miles by name, fell from the mizen-topmasts, and away he went overboard. In his descent he came across the chain-span of the weather-quarter davits, and with such force that he actually broke it.



I could scarcely have supposed that he would have escaped being killed in his fall, but as the ship flew away from him, he was seen rising on the crest of a foaming wave, apparently unhurt. The life-buoy was let go as soon as possible, but by that time the ship had already got a considerable distance from him, and should he be able to reach it, even then I felt that the prospect of saving him was small indeed, as I had no hope, should we find him, of being able to pick him out of that troubled sea; and I could scarcely expect that even a boat could swim to go to his rescue, should I determine to lower one. I was very doubtful as to what was my duty. I might, by allowing a boat to be lowered, sacrifice the lives of the officer and crew who would, I was very certain, at all events volunteer to man her. It was a moment of intense anxiety. I instantly, however, wore the ship round, and while we stood towards the spot, as far as we could guess, where the poor fellow had fallen, the thoughts I have mentioned passed through my mind. The sad loss of the gallant Lieut. Gore and a whole boat's crew, a short time before, about the same locality, was present to my thoughts. To add to the chances of our not finding the man, it was now growing rapidly dusk. As we reached the spot, every eye on board was straining through the gloom to discern the object of our search, but neither Miles nor the life-buoy were to be seen. Still, I could not bring myself to leave him to one of the most dreadful of fates. He was a good swimmer, and those who knew him best asserted that he would swim to the last. For my part, I almost hoped that the poor fellow had been stunned, and would thus have sunk at once, and been saved the agony of despair he must be feeling were he still alive. Of one thing I felt sure, from the course we had steered, that we were close to the spot where he had fallen. Anxiously we waited—minute after minute passed by—still no sound was heard; not a speck could be seen to indicate his position. At last half an hour had passed by. The strongest man alive could not support himself in such a sea as this for so long. I feared. Miles must long before this have sunk, unless he could have got hold of the life-buoy, and at that I had no hope. I looked at my watch by the light of the binnacle-lamp. 'It is hopeless,' I thought, 'we must give the poor fellow up.' When I had come to this melancholy resolve, I issued the orders for wearing ship, in somewhat a louder voice than usual, as under the circumstances was natural, to stifle my own feelings. Just then I thought I heard a human voice borne down along the gale—I listened; it was, I feared, but the effect of imagination, yet I waited a moment; again the voice struck my ear, and this time several of the ship's company heard it. 'There he is, Sir! There he is away to windward,' exclaimed several voices; and then in return they uttered a loud hearty cheer to keep up the spirits of the poor fellow. Now came the most trying moment; I must decide whether I would allow a boat to be lowered. 'If I refuse,' I felt, 'my crew will say that I am careless of their lives. It is not their nature to calculate the risk they themselves must run.' At once, Mr. Christopher, one of my lieutenants, nobly volunteered to make the attempt, and numbers of the crew came forward anxious to accompany him. At last, anxiety to save a drowning man prevailed over prudence, and I sanctioned the attempt. The boat, with Mr. Christopher and a picked crew, was lowered, not without great difficulty, and, sad to say, with the loss of one of the brave fellows. He was the bowman, and as he stood up with his boat-hook in his hand to shove off, the boat gave a terrific pitch and sent him over the bow. He must have struck his head against the side of the ship, for he went down instantly and was no more seen. Thus, in the endeavour to save the life of one man, another was already sent to his long account. With sad forebodings for the fate of the rest of the gallant fellows, I saw the boat leave the ship's side. Away she pulled into the darkness where she was no longer visible, and a heavy pull I know she must have of it in that terrible sea, even if she escaped destruction. It was one of the most trying times of my life. We waited in anxious suspense for the return of the boat, the minutes, seeming like hours, passed slowly by, and she did not appear. I began at length to dread that my fears would be realized, and that we should not again see her, when after half an hour had elapsed

after she had left the ship's side on the mission of mercy, a cheer from her gallant crew announced her approach with the success of their bold enterprise."

Lieut. Christopher very properly received the honorary silver medal of the Humane Society for his gallant conduct. Equally noble is the conduct of the young sailors, Smith and Palmes, in the story we are about to quote. It is only necessary to premise that the boat in which were the party—a party of pleasure consisting of nine officers—was capsized, but floating with her sails on the water, in a sea full of sharks.—

"Despair was well nigh taking possession of the bosoms of all the party. Silent and melancholy, they sat on the wreck meditating on their fate. All were young. Life, with all its fancied charms and anticipated pleasure had a few short moments previously been before them; and now, death, in all its terrors,—slow, lingering, and agonizing,—stared them in the face. One only of the whole party was a good swimmer, Mr. W. R. Smith, and he was a very bold and strong one. He looked at the shore; two miles was a long distance to swim, with a full consciousness, too, that those waters swarm with those terrific monsters of the deep, the seamen's just dread—the hideous shark. 'Well,' said Smith at last, looking wistfully at the distant shore, 'I feel I ought to try, as it is the only chance of saving all hands; and I think I could have managed it if I had had but a companion; but it's a long way to go through the silent water.'—'If that is your only reason, Smith, why I will try and keep you company,' said Palmes, another midshipman, who had hitherto sat silent, nor complaining like some of the rest. 'I am not much of a swimmer, and I don't feel as if I could ever get to shore. However, it's a good cause, and I'll do my best.' Thus it was speedily settled, for there was no time to be lost. The two noble adventurers having bid farewell to their shipmates, whom Palmes, at all events, never expected to see again, threw off their jackets and shoes, and struck away together from the wreck. The prayers of those they left behind followed them, for the safety of all depended on their success. Smith swam steadily and strongly, and Palmes made amends for his want of strength and skill by his courage and spirit. Still, before they got half way to the shore, the courage of one of them was to be sorely tried. As Smith swam alone he felt his legs strike against something, and, looking down into the clear water, he saw to his horror, two enormous sharks swimming past him. As yet they had not noticed him; and fortunately was it for both of the brave fellows that they had kept on their trousers and socks, for had the monsters seen the white flesh of their naked feet they would to a certainty have fixed on them as their prey. With admirable presence of mind Smith kept this dreadful fact to himself, lest the knowledge of it should still further unnerve his companion, who already was almost exhausted by his exertions. At this time they were still full a mile from the shore, which, to their anxious eyes, appeared still further off. 'Smith, my dear fellow,' exclaimed Palmes, 'I can swim no further. Do you push on, and leave me to my fate.'—'Not I, my lad,' answered Smith. 'Cheer up, man; we'll yet do well. Here, rest on me for a time; but don't cease striking out.' Suiting the action to the word, he came alongside and supported his companion; but he did not tell him why he urged him to keep striking out. Again they struck out together, and Palmes seemed somewhat recovered; but once more his strength forsook him, and he fancied himself incapable of proceeding. Still Smith did not lose courage; but he saw the necessity of keeping their limbs moving, lest the dreadful sharks should be tempted to lay hold of them. Palmes had fully as much moral courage as his companion, but he was his inferior in physical strength; yet feeling that not only his own life and that of Smith, but that of the nine fellow-creatures remaining on the wreck, depended on their reaching the shore, nerved him to further exertions. Those only who have swam for their lives when the arms have begun to ache, the knees refuse to bend, and the breath grows short, can tell the feelings of the two gallant young men, but more especially those of the brave Palmes. Spurred on by Smith each time that he grew faint and weary, he nerved himself for fresh

exertions. At last, as they strained their eyes ahead, the shore seemed to come nearer and nearer. They could distinguish the sandy beach and the green herbage beyond. On a sudden, before even he expected it, Smith felt his foot touch the shore."

Assistance was obtained, and the lives of all the parties were saved. The two swimmers were of course decorated with the silver medal. Another instance, nearer home, of that successful daring of the English sailor which justifies the pride of his country and excites the wonder of other nations, we cannot choose but add to the foregoing. We refer to the gallant efforts made by Mr. Slater of the Widgeon to save the crew of the Minerva, wrecked off Calais in March, 1842.—

"H.M. Mail Packet, of Dover, Lieut. Scriven, Commander, was lying in Calais Harbour on the 9th of March, 1842, when about 9 P.M. a heavy gale sprang up, which continued increasing in fury all night, and a terrific sea in consequence was running by the following morning. At that time, soon after daylight, a brig was discovered in the offing, with her sails blown to shivers. At about 11 A.M. she let go her anchor to the eastward of the pier, about a mile from the shore, where was a very heavy sea, which soon broke completely over her. Here she continued for some time in a most critical position, pitching bows under, and threatening every instant to go to the bottom. At length she began to drag her anchors, when all hope of her preservation, unless the gale should suddenly abate, was small indeed. The lives of all on board were now placed in the greatest jeopardy, and since this, at about 3 o'clock, no effort being made by the French authorities to send to her rescue, two English gentlemen offered 50*l.* for the life-boat of the Humane Society at Calais, with the intention of getting her manned by an English crew, who volunteered their services. The boat, however, was refused on this very account; and at length, with the prospect of the reward, six young men, mostly boys, undertook to put off in her. Instead, however, of launching her close to the pier, they shoved off in the very middle of the breakers. After half-an-hour's vain and foolish attempt to reach the vessel, they gave it up, and returning, declared that the boat was injured. By this time, Mr. Slater, of the Widgeon, had come down to the beach, and with the following brave fellows belonging to the same vessel, Richard Canney, quarter-master, Thomas Sinclair, Thomas Lawrence, Watkin Edwards, and Daniel Trim, able-bodied seamen; as also — Nicholas, belonging to the Frederick, collier of Sunderland, whose intrepidity and gallantry throughout were conspicuous, volunteered to man the first boat to be procured to put off to the Minerva. She by this time, half-past 6 o'clock, having cut away her anchors, in the hope of drifting on shore, had struck; the tide was coming in, and the sea was breaking over her. In a short time more it was very evident that the crew would be washed off the wreck, and meet with a watery grave, though within a quarter of a mile of the shore. The cries of the poor fellows for help were dreadful. Twice had Mr. Slater, with determined perseverance in his humane object, to apply to the harbour-master for the use of the life-boat. At length he consented to give up the key of the boat-house and to allow the English to take it on being assured that he would be paid for any damage it might receive. After this not a moment was lost by 200 Englishmen in the lace business, who, under the superintendence of Lieut. Scriven, the commander of the Widgeon, nobly assisted in launching the boat through the boiling surf. The seven gallant men, fearless of the awful risk they ran, in the hopes of saving the lives of their fellow-creatures, pulled away on this enterprise. They started from the westward, and had to pass the head of the pier, a dangerous service even in ordinary weather. It took them half-an-hour to get over the bar, when, had it not been for the admirable management of Mr. Slater, and the intrepidity of his crew, the boat herself and all would have been lost, so terrific was the sea they had to encounter. In spite of it, by persevering efforts, they made head-way, though two hours elapsed before they could reach the brig. She was found to be the Minerva, of Jersey, bound for Sunderland, William Percy, master, laden with coals,



and of 163 tons. She was now a perfect wreck, her mast swinging backwards and forwards, and threatening every instant to destroy the boat, while the sea was making a clean breach over her. Seven human beings were clinging to the wreck, every soul of whom in ten minutes more must have perished."

Calais, which had refused to share in the responsibility of the rescue, admired it unsparingly when it was effected. The town council presented a silver cup to Mr. Slater and a medal to each of the crew of gallant fellows who shared the danger and the glory of the enterprise.—Our extracts will have shown that here is a useful and an interesting book on a subject of unusual interest at the present time.

*Folious Appearances. A Consideration on Our Ways of Lettering Books.* J. R. Smith.

"Folious appearances, and not the central and vital interiors of truth." It is necessary to complete the sentence from the 'Christian Morals' of the Knight of Norwich, which has suggested his conceited title to our author, since, if such elucidation were not offered, we might look to being beset by a whole alphabet of correspondents from A to Z, entreating us to explain what so deep and artful a book-binder's *vade mecum* might mean. Indeed, "this is affectations!" has been borrowed out of the mouth of *Sir Hugh Evans* by our anonymous author for his second motto,—so that we are only chiming in with the tune of his self-knowledge in pronouncing his 'Folious Appearances' to be as pretty a waste of wit as modern *Euphuism* presents, without having those sly, unexpected racy touches of heart and humour by which *Elia*, when wandering most fancifully away from ordinary experience or practicable sense, managed to make his folly touch the reader like a home truth, and his whim find acceptance for the sake of some reason which it seemed to possess. Let our author propound his own crochets.—

"We put the name on our good books outside, as a shopkeeper paints his over his doorway, or as the Peckham Dairy unadulterated milkmen attach theirs unto their hats. For common books this coarse way of lettering does very well; for books political, books referential, books biographical; but for good great books, books of poetry, books of thought, books of voyage, books of history, it is surely too poor. \* \* When we worthily cover these books in leather (I talk not of the primal cloth covering) let us letter them worthily. Since Britons will not be slaves, no labelling can be pre-writ for any book; every man may scribe in the way he thinks aptest the books he likes best; but of this we may be sure, that all such inscriptions must be concise, full of meaning, bare of the body, of the limbs and outward flourishes, having only the very soul of wit."

So far, so good:—then we have a specimen of our author's letterings—the ingenuity of which, we doubt not, is most quaint and humoursome:—though sometimes it stands in a place like that occupied by "the Spanish Fleet" in 'The Critic.' The first, for instance, is as follows:—

"Take Spenser, a copy of his works is oftentimes lettered *Spenser's Poetical Works*, or worse, in this ungenitive way, *The Poetical Works of Spenser*. If I found this as *Spenser* should be bound, that is, so that it might lie a fleck in the dawn, I would letter it,

#### SHADOWY GRANITE.

Walls of shadowy granite  
In a gleaming pass.

*Lotos Eaters, st. 1.*

"Topmost Gargarus," is to be the label clapped on Shakespeare's back. The Laureate's 'Princess,' because that poem is conceived "entire and perfect," should (our quip-monger thinks) be ticketed as *CHRYSOLITE*,—while Chaucer is to wear the mystical device of

"Springing East." But enough has been told of this little pamphlet,—only two-dozen pages in bulk, (price, not a simple shilling, but an Arcadian half-florin),—to acquaint the reader that although it contains a notion of its own—that notion is wrought out with more forcible-feebleness than fantasy.

*Claudius Ptolemy and the Nile; or, an Inquiry into that Geographer's Real Merits and Speculative Errors, his Knowledge of Eastern Africa, and the Authenticity of the Mountains of the Moon.* By W. D. Cooley. J. Parker & Son.

Mr. Cooley's opinions on questions of African geography are always worthy of notice. The present little study is distinguished by his usual care,—and although we cannot assent to all the views which it contains, we can announce it as sound in learning and valuable in result. Claudius Ptolemy's reputation, greater in literary than in scientific circles, is now, perhaps, for the first time justified and explained. Mr. Cooley shows very clearly that the Nile of this geographer, which is, after all, in one sense, "the true Nile," was the Abyssinian river, and not the great stream now known as the Bahr-el-Abiad. All the ancient accounts were derived from the sea-coasts, and they refer to the nearest large river. That Ptolemy's graduation was erroneous is neither doubtful nor surprising; and he deserves credit for the accuracy which in other respects he displays. These points are elucidated by Mr. Cooley; but he does not seem quite so successful when he comes to dispose of the Mountains of the Moon, at least in so far as their existence is based on Ptolemy's testimony. The habit of rejecting portions of texts which clash with a theory is very pernicious. Our subtle commentator on ancient geography having in other respects vindicated the consistency of his author, finds it necessary to maintain that "the Mountains of the Moon do not belong to the genuine text, but were interpolated on it, five or six centuries, perhaps, after his time." He argues that the principal writers of classic antiquity knew nothing of those mountains, and that Ptolemy was not only the first but the last to mention them previous to the Arab age. This, however, is not sufficient to authorize the retrenchment of so remarkable a statement, because otherwise we should have to reject every fact in ancient history that is mentioned only once. Mr. Cooley quotes from Philostorgius, who wrote near the close of the fourth century, a passage which shows that there were in circulation at that time opinions and names connecting the Nile, however obscurely, with a place named from the moon, and it is possible that the obscurity arises from a corrupted text. However, it is remarkable that the learned world knew nothing, or rather seems to have known nothing, of the Mountains of the Moon until the beginning of the fifteenth century. We make this qualification, because the expression of Eustathius, which Mr. Cooley throws into a note and calls "slight,"—"Some say that the Nile springs from the Lunar Mountains (*ἐκ τῶν Σεληναίων ὀρέων*),"—is so direct and positive that it is hard to imagine it can have been overlooked. However, the geographers of the beginning of the fifteenth century make no allusion to this interesting fact, and men waited to be informed of it in Angelo's translation of Ptolemy, abridged in the 'Cosmographia' of Cardinal d'Ailly in 1413.

Mr. Cooley appears to doubt the existence of these Lunar Mountains altogether, ascribing the origin of the name to some confusion between two words of similar sound but different meanings. In this view, the discussion loses much of its importance; for if there do exist

mountains, at the feet of which are the sources of the Nile, and if those mountains have for ages been called by the Arabs the Mountains of the Moon, it is a mere matter of curiosity to know that the original meaning of the word *Komr* was "green." Mr. Cooley, however, has not in view merely to settle this idle discussion, because his great point is, that Ptolemy knew nothing whatever of the White Nile, and therefore could say nothing of its source. Is it not possible that, although in his detailed description the Alexandrian geographer refers to the Abyssinian river, he may also have heard some vague account of the Lunar Mountains, and jotted it down as the old writers used to do, without much regard to its bearing on other facts?

We may add, that Mr. Cooley is not only incredulous with reference to ancient texts, but to modern accounts as well. He lays very little stress on the narratives of Selim and D'Arnaud, who pretend to have navigated the Nile up to the third or fourth degree of latitude. We have ourselves heard extraordinary specimens of travellers' tales circulated on M. d'Arnaud's authority, and should be loth to place implicit credence in him; but one of Mr. Cooley's arguments is fallacious. It is quite possible to calculate distances performed in land journeys when we know the kind of beast employed by the travellers, camels or horses; but it is totally impossible to base any estimate on the speed of a boat,—especially on the Nile, where one advances five miles one day and fifty or sixty the next. There is nothing "utterly improbable" in a fleet of Nile boats averaging fifty miles a day for eight consecutive days, although certainly the occurrence can be by no means common. Between Cairo and Siout the current is strong and the stream full of intricacies; but the distance has been performed more than once in three days, whilst the time commonly taken is ten days. Mr. Cooley's criticisms on the unsatisfactory reports brought down by the Egyptian expeditions will do good; for many are disposed to think that they have set questions at rest which have not been affected by them.

*The Cruise of the Steam Yacht North Star: a Narrative of the Excursion of Mr. Vanderbilt's Party to England, Russia, Denmark, France, Spain, Italy, Malta, Turkey, Madeira, &c.* By the Rev. J. Overton Choules, D.D. Boston, (U.S.) Gould & Lincoln; London, Triibner & Co.

NEARLY a quarter of a century has elapsed since a certain Rev. Mr. Dillon wrote, in a book of silly memory, the wonderful adventures of London's great Lord Mayor, on the occasion of that worthy paying a stately state visit to Oxford. But as one tune will recall another, when keys and chords and modulation have anything in common, so we have been reminded of that past piece of English bombast and nonsense by the solemn strain of the book before us, in which—as in long-winded anthem—Dr. Choules rejoices over the steam-voyage of Mr. Vanderbilt, and shows forth the pleasantness of Mr. Vanderbilt's party, of which the Rev. Dr. and Mrs. Choules made two. That one of the merchant-princes of America should, after many years of labour, take his holiday, build his own ship, and make up his own party for the purpose of enjoying at his ease the sports and the pastimes of the Old World, is a natural occurrence, and a becoming use of wealth,—but when "P. P., Clerk of the Parish," tunes up his jubilant stave on the occasion, bidding all people "clap hands" and admire, and disposes of the same for lucre, the transaction sinks whimsically to the level of one of those watering-place balls

across the Atlantic, after which, not only the costumes of the *belles* present are described in "the local press," but their looks are reviewed, their conquests are summed up, and their chances of matrimony calculated. Dr. Choules is perpetually smiling, complimenting, and curtsying civilities from the A to the Z of his 'Cruise.' His host was all goodness—the party was all perfection—the North Star was all luxury—and the world European was all rapture to hail so bright a visitant. Speeches here—dinners there—notice of quiet individuals who would have preferred (at least, if English born) to glide from haven to harbour in anonymous privacy—guide-book notices of the sights which the North Star did see, and sentimental regrets for the sights which it did *not* see:—of such materials is the song of praise emitted by Dr. Choules made up. The following is perhaps the liveliest descriptive passage in the volume; and will give the reader a peep into a palace which he has not visited lately,—under our guidance at least.—

"Peterhoff is the summer residence of the Russian court; and I do not wonder that each successive emperor makes it his favourite abode. Our walk, for half a mile, lay through the most charming wood; and the deep shades had been most evidently the care of men who had great taste, and well understood wood-craft. How our lost Downing would have rejoiced in this place! We passed by noble oaks, and wanted to stop and admire them at once, without waiting for a regular survey of the place; and perhaps it was an inward premonition that we were on what Russians regard as holy ground, for in a short time we found that one or two of these glorious monarchs of the wood were planted by the hands of that wonderful man Peter the Great. On getting out of the wood, we entered a village of great beauty and elegance, and soon found ourselves comfortably ensconced in a hotel known as Vauxhall, and which made quite an appearance. The first thing was to obtain rooms, and this is the most important thing in a Russian tavern. The rooms were most exquisitely neat,—cleanliness itself; the furniture good, but scarce; beds all single; and the charge was made for beds rather than rooms. A sofa, fitted up with sheets, paid as well as a bed. After disposing of our entire party, the next thing was to get a lunch; and this was done very satisfactorily, as we were all hungry. The provisions were excellent, and, as we found everywhere in Russia, entirely in the style of the French cuisine. After our refreshment, we started on a tour of inspection. I have visited most of the great palaces of England and France, and other countries in Europe, but I have seen no locality for a palace that pleases me more than Peterhoff,—at least, for a residence in summer. Its position is good; it is at the mouth of the Neva, and commands a fine view of Cronstadt, from which it is, perhaps, ten miles distant. Our first sight was the residence of Peter the Great; it is not far removed from the old palace. Marly is beautifully surrounded by trees, and the house is quite small, and not very unlike a Dutch farm-house. Its interior is quite like some old houses that I remember on the North river. In this snuggerly Peter died. We saw the bed on which he breathed his last; the bed-clothes are all preserved, as when he occupied the chamber. On his pillow are his caps and night-clothes, and his *robe de chambre* lying on the coverlet of the bed. Nothing can be more simple than all the furniture. The rooms are small; and you can fancy that the old people who live in the cottage have just stepped out. In the room adjoining the small chamber are his slippers, boots, and sedan-chair, and other articles of personal dress. In a small corner-cupboard are his camp equipage, as plain as tin, iron, and brass can be. The walls of the kitchen are covered with blue Dutch tiles. Nothing indicates that royalty ever resided here, but some good Flemish pictures, and a few elegant Japanese cabinets and beautiful stands. His *escritoire* remains as he last used it. A long, narrow saloon, which is really a covered gallery, has many portraits; and here the emperor used to walk, and receive his visitors. The dining-room was a small apartment, with a circular oak table, and the pannels

of fine Japanese work; the lower wainscoting of old black oak. From a noble terrace, paved with marble, Peter could gaze upon his infant navy, lying off at Cronstadt. The rocks of the sea-shore come quite up to the balustrades of the terrace, and greatly add to the scenery. The Empress Elizabeth used to retire from the pomp of royalty at this quiet spot, and is said to have cooked her own dinners. We then went to visit the cottage of Catherine, the interior of which is excessively rich; and its mirrors, and wonderful collection of china and glass, entirely captivated our ladies. In no place have I seen such magnificent specimens of Dresden porcelain as in this gem of a palace; and the gorgeousness of some of the apartments struck us peculiarly, after the contrast we had witnessed in the humble apartments of the great monarch. We now set off in carriages, to ride round the pleasure-grounds, and see the charming villas and gardens connected with the present abode of royalty. The verdure of the sward, and the foliage of the woods, and the gay flowers of the thousand garden beds and borders, transcend all that I have known of beauty in the country-life of any part of the world; and, when we think that all this enchanting display has sprung up in six weeks,—for no longer ago it was absolute winter, and thick snow covered the face of the earth,—we feel that we are indeed in a land of wonders, and it is with an appreciating understanding of the mystery involved, that we exclaim, of the Great Author of all that is fair and excellent, 'Thou revealest the face of the earth.' The gardens are very extensive,—the drives enclose thirty miles; and fish-ponds, temples, villas, &c., are too numerous to allude to in detail. The bathing-house of the imperial family is a most admirable building; and from a chaste marble structure you walk down into a large sheet of water, surrounded by a dense foliage of lofty trees. The vast amount of water at command enables the imperial owner to rival, if not surpass, the celebrated water-works at Versailles. Every possible surprise awaits the wanderer through these grounds. You are standing to admire some beautiful tree; the guide has touched a spring, and every branch, and every twig, and every leaf, is turned into crystal; and a fountain rises from that tree, which is metallic, although the spectator supposed it to be veritably a production of the forest. While passing over exquisite bridges from island to island, and in boats drawn by stationary ropes, we observed the imperial gondolas, which are much used by the royal family. On one of these islets we were pleased with what seemed to be a beautiful temple; and, ordering the driver to stop, we alighted from the carriages, and soon reached it on a moveable platform, propelled by two men drawing ropes on either side of it. Never was there a more blissful retreat than this peaceful spot. The temple was a lovely miniature villa. Statuary decked the outer niches of the walls. The entrance was through a long passage, roofed with ivy; a high wall was covered with the same, so trained as to allow medallions and marble entaglias on the wall to appear as within a frame. Here was a fountain, in the centre of a large basin, flowers rare and fragrant, and some most precious groups of statuary, forming a *coup-d'œil* at once fairy-like and enchanting. Opening on the fountain was a fine spacious summer-room, furnished with a rich divan piled up with cushions. In front of it stood a small, low table, supporting a reclining Cleopatra, the poisonous asp upon her arm, and her left hand rested on her heart. Here, too, was a beautiful mosaic table. The next room was peculiarly tasteful, and full of comfort. The table, writing-desk, statuary, all looked as though the most fastidious taste had directed the position of each object. The garden of this islet was radiant with roses, azaleas, fuchsias, carnations. The palace is a large building, painted yellow, and picked off with white. It has no very great architectural merits; but the chapel, which stands at one end, has a gorgeous dome, which reflects every ray of light from its gilt surface. We were shown through the palace with every attention, and were much gratified with the regal display of objects of Art. The malachite, porcelain, and statuary were exquisitely beautiful; and there were several good paintings. In one large apartment there are more than three hundred portraits of the prettiest girls in Russia, executed for Catherine II.; and very pretty some of them are,

too, in their national costumes. From the royal residence down to the bank of the Neva is a series of terraces, and one continued series of waterfalls, lakes, and fountains. The basins, Neptunes, Tritons, and cascades, must be seen, for no written description will do them any justice. Again and again did we drive round this fairy spot; and we left it never again expecting to see so much that is beautiful in the arrangement of gardens and grounds."

There may be a touch of the "groom of the chambers" in the above description,—but it is slight as compared with the handling of other passages, which is in the gayest "shoulder-knot" style. The folly thereof, however, as we said at the outset, is not exclusively American. John was—alas the day!—a "flunkey" before Jonathan was thought of,—and we have seen the Chaplain in Elizabethan comedy long before we met him on board Mr. Commodore Vanderbilt's ark of many comforts.

*Memoirs and Political and Military Correspondence of King Joseph.*—[*Mémoires et Correspondance, &c.*] By A. Du Casse. Vols. II. and III. Paris, Perrotin; London, Dulau & Co.

WE have already intimated in our previous notices of this work that its latest volumes would be likely to prove interesting. Although the commencement of it helped in some particulars to aid our conception of the early days of Napoleon, still the details were given to us in that glozing style of adulation which is extremely distasteful. We cannot say that as the work advances it increases in interest, although at the same time it is impossible not to admit that it contains most important materials for the history of the Empire. Such a quantity of literature, illustrative of Napoleon and his times, has been given to the world that we can scarcely now expect to find many curious revelations. Bourrienne, Las Cases, Monthonol, and countless others, have made Napoleon recount his projects, and comment retrospectively on his own career,—and his despatches seem tame and lifeless when we recollect his animated table-talk. There was in his conversation, even when diluted in reports, a strange Italian fascination which was not the least amongst the personal gifts of that extraordinary person:—and that fascination is entirely wanting in the despatches which constitute the bulk of the materials in the present publication. The life of Napoleon differs from that of most other historical celebrities. In most cases, History takes its materials, in the first instance, from State papers, and the advance of time afterwards reveals curious anecdotes and casual illustrations. But in his case, we have been delayed with a quantity of anecdotal gossiping literature, before we arrive at the matter-of-fact statements—the formulæ of his system, looked at from Napoleon's own point of view.

The despatches of Napoleon to Joseph constitute the main interest of this publication. We see no reason to dispute their authenticity, and we are bound to say that we have heard no reason why we should doubt it. We have read what has appeared in print on the subject, and we do not at present think it important to inquire whether the editorial name of A. Du Casse is a pseudonym for M. Maillard, and the statements of Mr. Ingersoll are only confirmatory of the positive existence of this voluminous correspondence having been (within his own knowledge) in actual existence. We admit, of course, that there is great necessity for cautious acceptance of French memoirs. It is undoubtedly easier to pass fictitious history into circulation in Paris than it would be here. The literary police at Paris is not so active or numerous as in London. The diurnal papers of our neighbours are



clever and pungent, and we have a lively recollection of the brilliant journalism, illumined by the names of Guizot, Thiers, Lamartine, Carrel, Royer Collard, and others; but although there have been able and learned French critics, from the days of Le Clerc to those of La Harpe and De Staël, still it is matter of fact that critical journals bear a small proportion to the total of French publications. We recollect, also, the flagrant case of the forged memoirs of Fouché, for which its concoctors were finally punished in a French court of justice. That work passed into immediate circulation as true; although a similar instance of fraud would have been detected at once in England.

The second and third of these volumes are occupied with the government of Naples by "King Joseph." Their contents consist chiefly of the imperative orders of Napoleon, conveyed to his brother in curt language. The merits of the Emperor's despatches, as might have been anticipated, are of a military kind. Political truths are rarely illustrated by his pen:—there is no ethical generalization or homely wisdom expressed sententiously. They display the merits of the camp, rather than the Cabinet. While we read, we cannot help thinking that these compositions would have higher merits if they had been addressed to a more intellectual person than "King Joseph." Their nude simplicity sometimes reminds us of the despatches of Wellington. But, on the other hand, there is a sinister regard to the selfish interest of the writer, and a contemptuous oblivion of national rights, that at once reminds us that we are perusing the mandates of a conqueror. The most curious and remarkable passage that we have met with in the correspondence is in the second volume, in a letter addressed by Napoleon to Joseph in March, 1806. The cool way in which it suggests the mode of establishing a conquering "interest" at Naples is very noticeable. Napoleon writes:—

It is necessary to establish in the kingdom of Naples a certain number of French families, who must be invested with fiefs, whether arising from the alienation that should be made of some crown lands, or from the ejection of those who have fiefs, or from the property of the monks, by diminishing the number of convents. In my opinion, your crown can have no security, if you have not about you a hundred of generals, colonels, and others, and of officers attached to your house, possessors of large fiefs in the kingdoms of Naples and Sicily. I think that Bernadotte and Massena ought to be fixed with large fiefs, that would establish the fortunes of their families. The same plan I take for Piedmont and Italy; between these countries and Naples there should result a fortune for three or four hundred French officers, all enjoying domains that should devolve to their descendants by the right of primogeniture. In a few years, that interest would marry itself into all the principal houses, and the crown would find itself so established as to do without the presence of a French army,—a point at which it is necessary to arrive.

The foregoing is a highly Napoleonic passage, and is illustrative of the essentially military spirit of his system. Mirabeau's watchword was, "*La carrière ouverte aux talens*," but the sword was the main instrument by which ambition could elevate itself under the system of the Empire. We need not discuss the right or wrong of his designs,—the subject is too trite; but we may call attention to the fact that such "civilizing conquests," as were designed in the above passage, completely failed. Nature resents and struggles fiercely against the hard, stern power of an autocrat, and in the long run, national sentiment blunts the edge of the conqueror's sabre, if it does not in the first instance palsy his arm. Such a system of conquest, as indicated above, could be carried out only by a succession, not of Josephs, but of Napoleons.

In such a war against old national liberties, a dynasty of daring men would be required.

Turning from this point, we may remark that Joseph was, on the whole, perhaps more able as an administrator than the world has hitherto supposed. If he went wrong, he did so in obedience to the orders of his more gifted brother, of whom he was the most obsequious tool. He would have played the part of a king very well in an old-established monarchy, but he had not the subtlety and fierce passion for ascendancy, required by one who strives, against prescriptive and against hereditary right, to seat himself on a new throne. Napoleon's design was evidently to surround France with a girdle of subsidiary crowns, and he did not make so bad a choice (for that object) in Joseph, as has sometimes been urged. In 1806-7, Napoleon was evidently playing a very guarded game. In the same letter, that we have already quoted, he says:—

The new English Cabinet (Fox-Grenville) appears to have more rational principles than the old one, if I am to judge by a letter of Mr. Fox's, giving intelligence to the police of a plan formed for my assassination. He warns the individual, and he gives details on the plans necessary to be taken, and he makes known that it is by express orders of the King.

The same thing, doubtless, would have been done whatever Cabinet had been in power. The King would have given the orders to one minister as well as to another in so serious a case. But there are other passages in the correspondence which indicate his anxiety that the Fox Ministry should last. It is evident from this correspondence that, for a time at least, it was Napoleon's wish to be at peace with England. Writing confidentially to Joseph, on the 13th of September 1806, he says:—

My brother, everything announces that Mr. Fox is dead. Lord Yarmouth has been received in triumph at London, because they knew that he was of the peace party; and the sickness of Mr. Fox has terrified the nation. The Ministers seem enchanted with these demonstrations, and the hope of peace is not yet lost.

Fox died on the very date of the above letter, which affirmed that he was actually dead. Writing four days afterwards, on the 17th, Napoleon says:—

My brother, I have just received the intelligence that Mr. Fox is dead. In the present circumstances, he is a man whose death is regretted by two nations.

And it is worthy of note that under the date of the 13th of September of the same year, he puts part of his despatch in italics to this effect.—

Prussia makes me a thousand protestations, but that does not hinder me from taking my precautions. In a few days it shall be disarmed, or crushed. Austria protests that it wishes to remain neutral. Russia does not know what it likes; its distance (*éloignement*) renders it powerless. There, in two words, is the state of our affairs.

Nothing was too minute for the intelligence of Napoleon. He gives Joseph instructions on all sorts of details. "Execute to the letter what I tell you" is the expression in one letter (Sept. 18, 1806); and in the same despatch, too lengthy for extract, he says, in italics,—

I repeat to you, if this letter be read by other persons than yourself, you spoil your affairs. I have the habit of thinking three or four months in advance of what I have to do, and I calculate on the worst. You spoil, then, your business, by letting it be known that I write to you.

—That is a very interesting confession from Napoleon, and shows what a consummate man of business he was, trusting nothing to chance when he could provide against it, and seeing his way before him. He says again to Joseph, a few days afterwards—"Read again and again the last letters that I have written to you," as

if he had a dull pupil, into whose head instruction should be driven by repeated hammering. But in that very letter we are at once reminded of the characteristic difference between his style and that of the Duke of Wellington. He continues:—

The moment that the noise of the armaments has reached Naples, say that it will all be settled, and on the news of the first hostilities, say that we are acting in concert with England, to oblige Prussia to give up Hanover. That will appear probable, as Lord Lauderdale is still at Paris.

The French have a proverb, "*Le vrai n'est pas toujours le vraisemblable*,"—but Napoleon too often reversed the saying, and the circulation of falsehoods by him gradually contributed to cause disbelief of his intentions. It was said truly of him by Grattan in 1815,—that "amongst his arts of war were his promises;" and this want of truthfulness diminishes our interest in reading his correspondence. There are few things so repulsive as systematic want of veracity. Where that vice exists, numerous others follow in its train.

In the middle of the fourth volume, the history of the Peninsular War is entered upon, continued through the fifth volume,—which we have just received.

#### OUR LIBRARY TABLE.

*Janet Mowbray.* By Caroline Grautoff. 3 vols. (Hurst & Blackett.)—This is a mild, quiet novel, written on the model of Miss Austen,—but it lacks the delicate, and yet racy, humour which Miss Austen used to infuse even into her most homely incidents and commonplace characters. Janet Mowbray is, however, well and carefully written, in a pleasant healthy spirit; and for those who may not be inclined to encounter a more thrilling chapter of accidents, this will be an acceptable novel. To young people not often indulged in novel reading it may be given with safety, as they certainly will learn nothing from it but what it would be good for them to put in practice. Janet has to go through even more than the usual probation prepared for heroines; but she comes out quite bright and shining—all the better for her troubles—and is not defrauded of the legitimate reward of virtue in books, viz. a happy marriage with the man of her choice, and the gift of her old home as a wedding present from the eccentric old gentleman who had purchased it. The interest is in some parts drawn out to attenuation. The description of the family troubles, and the removal from the old home, are the best parts in the work,—but Janet Mowbray's hopes and fears about William Crauford are too much insisted on for the ordinary run of even a sympathizing reader's patience.

*Reply to the Inquiries of the Cathedral Commissioners relative to Improvement of the Music of Divine Worship in Cathedrals.* By S. S. Wesley, Mus. Doc., Oxon. (Piper.)—We are informed that this 'Reply' will be incorporated, with other information to be collected, in a coming Blue Book,—but the use and abuse of music in Cathedrals is a point which will probably be lost sight of among the weightier matters which crowd one of those vast seas of print,—and since Dr. Wesley's pamphlet indicates some thought and consideration on the subject, we advert to it separately. Yet not that we altogether agree with Dr. Wesley in his views. Like many other artists and critics, he seems somewhat to misconceive the uses and functions of religious Art,—also, the position which should be awarded to those undertaking it. There is too general a reference abroad in the musical world concerning the profit which should fall to those who serve in the temple,—too little recognition of the honour and delight of exercising a gift with devotional unction. It is perfectly true that first-class Cathedral music can only be moderately saleable; and that when brought into the orchestra of the finest sacred concert, it must of necessity lose the greater part of its effect. It is perfectly true that to produce this, the highest musical endowments are requisite. It is perfectly



true that "the labourer is worthy of his hire,"—but it is not true nor tenable that the money-payment can—nay, we will go further, and say *should*—represent the value of the labour. The highest Art must bring in itself the highest reward to the artist. There is no weighing of thought by handfuls of gold dust,—no valuing of poetry—whether it be painted, sung, or spoken—so as adequately to recognize the supremacy and the spirituality of the poetical mind that has produced it. Such considerations are *caviare* to those who only learn music that they may teach it, or feed the shops, or obtain a portrait, or call down a double *encore*. But within the limits of reason and probability, they should be present to all who embrace religious music as their vocation,—and until they are allowed some deciding weight, we shall never have religious music deserving the name,—but instead of it, a manufacture—clever and scientific it may be—but inadequate to the purpose for which it is destined, because impure in its motive. In his hints and requisitions concerning the organization and management of our Cathedral choirs, Dr. Wesley appears to have sense on his side,—and his contribution should not be overlooked, either by priests or by people, who care about English Church music.

*The West Indies, before and since Slave Emancipation, comprising the Windward and Leeward Islands' Military Command; founded on Notes and Observations collected during a Three Years' Residence.* By John Davy, M.D. (Cash.)—But for its ponderous appearance, this book might almost be classed among pamphlets. As it is, we must describe it as a Report on the past and present state of the West Indies. Dr. Davy is evidently quite familiar with the matters of which he treats, and conveys a great deal of information; but he can appeal only to readers who have a direct interest in the sugar-growing colonies. He presents us with elaborate accounts, statistical rather than picturesque, of Barbados, St. Vincent, the Grenadines, Grenada, Tobago, St. Lucia, Trinidad, British Guiana, and many other islands and places; writing in rather a hopeful tone of their prospects, but aiming at what we may call a colonial conclusion. His aim seems to be to arrest the final abolition of the differential duties. In reading his pages, we are carried back to a point of the discussion which the public has long since left behind. He harps still on the impropriety of consuming slave-grown sugar; and entertains vague hopes that the legislature may at the last moment determine to "protect" the West Indian planters. Dr. Davy's chief experience seems to have been at Barbados; and, accordingly, he discusses the condition and interests of that island in great detail. The most valuable portion of his work is an account of the progress of tropical agriculture; but we discover everywhere a lurking reference to the principle that we are bound to incur expense in order to maintain the prosperity of our colonies. Generally, he appears capable of reasoning clearly and well; but in treating of matters connected with political economy, prejudice seems to get the upper hand completely. The production of sugar in Barbados arose in 48 years—1804 to 1852—from 10,000 hogsheds to 50,000; yet this great increase is not, says the Doctor, sufficient to protect the colonists from ruin or injury in case of "a bad season," unless differential duties are kept up,—yet he himself admits, that last year, with diminished protection and an "unfavourable season," the produce of the island was 40,000 hogsheds. We turned with some interest to the chapter containing an account of the circumstances and manners of the planters, whose prosperity is represented as so precarious that it may at once be cut short by a drought or a hurricane. We expected to find their condition described as dimly as if they had been living on the brink of a volcano; but were agreeably disappointed to read that they are "in easy and affluent circumstances,"—that they are able to establish and maintain a variety of useful institutions, well-conducted agricultural societies among others,—that they have recently improved their dwelling-houses and extended their cultivation,—that their morals have improved and their manners have been softened,—that they en-

joy an abundant and wholesome diet,—and that, in fact, their state is positively enviable. When we add, that they are described as remarkably intelligent, it will seem quite clear that Dr. Davy's fears as to their probable ruin, unless some special visitation should afflict them, are groundless.

*Remarks on National Education and its Present Tendency.* By David Walker, Master of the Central National Schools, Lincoln. (Groombridge & Sons.)—Mr. Walker, having published a series of "epistolary articles" in a provincial paper, thinks it necessary to repeat the offence by collecting them into a volume, which has the single merit of being small. He sets out by stating that the "best educated districts of this country and on the Continent are the most criminal,"—repeats all the fallacies under favour of which those who have not educated the people endeavour to prevent others from so doing,—and warns the public that in proportion to the spread of intellectual cultivation, will be "the increase of crime, immorality, scepticism, and democracy."

*Liberia; or, Mr. Peyton's Experiments.* Edited by Mrs. Sarah J. Hale. (New York, Harper, Brothers.)—The purport of this volume, which assumes the form of fiction, but professes to be based on fact, is that for liberated slaves in America there is no prospect and no hope, whilst a brilliant future awaits them in the Black Republic of Liberia. To support her thesis, the writer adduces many illustrations, some of them sufficiently interesting; and gives a very dark picture of the conduct and character of a portion of the American public. We already know the difficulties under which the coloured race labour in the United States; and all good men hope that the experiment of a free Negro State, which even now is only an experiment, will ultimately prove successful. It is obvious, however, that only a small proportion of those for whose behoof the colony of Liberia was founded, can take advantage of the prospects it holds out.

*The Rhetoric of Conversation; or, Bridles and Spurs for the Management of the Tongue.* By G. W. Hervey. (New York, Harper, Brothers; London, Low & Co.)—Mr. Hervey's remarks apply so obviously and so exclusively to American society,—although most of his literary illustrations are derived from English sources,—that their force cannot be quite so well appreciated here as they may be by his immediate public. Partly for this reason, perhaps, they appear to us trite and commonplace, even when the writer obtrusively puts them forward as original. Here and there occur a sharp saying and a pungent remark, springing naturally out of the discussion of some of the topics which necessarily present themselves. Mr. G. W. Hervey's mind is of a devotional character, and he insists largely on the method to be adopted in carrying on religious discussions. Those discussions are much commoner and much fiercer in American society than they are with us; and the moderating advice contained in this volume may be there of service. In the chapter on "Silence," there is rather an amusing attack on that very inoffensive being, the man who will not speak; and it is hinted that, "if not a student," he must be a dullard. There are surely enough talkers in the world; and we beg Mr. Hervey to reflect on the consequences that his irony may produce. The Silent Man in the Arabian Nights' Entertainments is the only one of his class who can be accused of having produced mischief. Our author, who imagines that all who attend to him can learn to talk well, is determined to increase the number of his pupils indefinitely, and pursues the taciturn with taunts.

*Pamphlets.—Who causes Pestilence? Four Sermons, with Preface.* The Rev. Charles Kingsley, under this title, writes earnestly and well against the sloth and indifference of those whose duty it is to save us, if possible, from pestilence, and who yet do nothing. Whether he will root out what he calls "a lazy and selfish Manicheism," that declines to interfere in sanitary questions, because they are not spiritual, but "secular," may be doubted; but whoever reads his sermons, which are essays, must be stimulated to exert at least a share of influence in urging the Legislature to act

in this matter. If we wish not to die we must be clean.—Mr. Cheyne Brady discusses a very important question: *The Practicability of Improving the Duellings of the Labouring Classes, with Remarks on the Law of Settlement and Removal of the Poor.* He is quite right in saying that the laws of political economy must sometimes be violated in our present transition state.—A portion of the same subject is treated by Mr. Pashley in *Observations on the Government Bill.* This gentleman proposes a counter-plan, which is not likely to be accepted.—Various topics connected with the interests of the working classes are discussed in *Trade Schools*, by Mr. Edmund Potter, who is opposed to such an institution;—*A Home for the Outcast*, published in connexion with the London Industrial Institution for the Prevention of Juvenile Crime;—*Juvenile Delinquency, its Prevention easier than its Cure*, by the Rev. T. L. Wolley.—*What shall we do with our Blue Books? or, Parliament the National Schoolmasters*, by Lord Stanley, discusses the means that may be adopted for diffusing through the country the information, full access to which can now be attained only in London without great expense.—Connected with the higher regions of education, we have before us *A Letter to the Right Hon. the Earl of Derby, on University and College Reform*, by Henry Bristow Wilson, B.D.—*A Reply to Prof. Vaughan's Strictures on the Third Report of the Oxford Tutors' Association*, by One of the Committee—and an able plea for *The Establishment of a School of Jurisprudence in the University of Oxford*, by Mr. J. J. Hooper.—*The City of London Corporation Inquiry*, by Mr. Alexander Pulling, contains a very complete discussion of the reforms necessary to be effected in the City.—Mr. Edward Warner, M.P., evinces great knowledge of his subject in an excellent argument on *The Impolicy of the Partnership Law.*—Mr. R. W. Child writes upon *Mining Partnerships upon the Cost-Book System, as carried on within the Stannaries of Cornwall and Devon.*—We may here mention a variety of pamphlets, all more or less connected with general or particular reforms: *The Audit of Joint-Stock Bank Accounts by Shareholders, is it Practicable or Desirable?* by Robert Stewart—*The South-Eastern Railway Crisis—Remarks on the Re-organization of the Civil Service, and its Bearing on Educational Progress*, by the Rev. Richard Dewes, M.A., who recommends strict examinations as tests of knowledge and capacity—*Justice to Scotland*, by Mr. A. Baillie Cochrane—*Decimal Coinage, A Word in behalf of the Poor Man's Penny, with a Proposal for a Decimal System of Money for the United Kingdom, which would not necessitate the withdrawal of that familiar Coin*, by Frederick James Minari—*Decimal Tables*, to enable any one to convert at sight English money into decimal money, without any immediate change of the present coins of the realm—*The Decimal Calculator, or Figures Simplified, with Examples contrasted in each System*, by Robert Mease.—The subject treated in the last-mentioned little publication is gradually occupying more and more of public attention.—Dr. James Arnott urges forcibly the necessity of abandoning the use of chloroform as a dangerous agent in surgical operations, in a pamphlet, entitled *The Question Considered: Is it justifiable to administer Chloroform in Surgical Operations, after its having already proved suddenly fatal in upwards of fifty cases, when Pain can be safely prevented, without Loss of Consciousness, by momentary benumbing Cold?*—*Practical Remarks on the Warming, Ventilation, and Humidity of Rooms*, by Francis Lloyd, is a useful discussion of a subsidiary sanitary question.—Dr. R. W. Falconer has published a *Letter to the Mayor and Corporation of Bath on the Present State and Management of the Pump-room and Baths.*—Mr. John Murray, civil engineer, writes in connexion with the research for Sir John Franklin, on *The Tides and Currents in the Polar Sea, indicative of the Probability of a North-East Passage to the Pacific*;—and Mr. W. Stevenson *On the General Character of the Storms which pass over the British Isles.*—A pamphlet, containing a collection of letters by Mr. Thomas George Shaw, lies before us, discussing the whole question of Wine, in relation to Temperance, Trade, and Revenue, which may advance

tagonally be consulted.—*Du Livre de M. Cousin ayant pour titre, Du Vrai, du Beau, et du Bien*, attempts to prove that M. Cousin's book is not a book at all, and fulminates generally against the system of republishing lectures as complete works. M. Jean Wallon makes some very sensible remarks, though his *animus* is not at all commendable, and his familiarity with philosophical discussion seems very doubtful. He cannot understand, for example, the statement, that the principles according to which the mind proceeds are not general ideas derived by abstraction from particular things.—We can only mention the titles of *Table-Talking, a Fraud; or, Godfrey's Cordial for the Satanic Agency School*, by the Rev. J. K. Glazebrook—*China, her Future and her Past: being a Charge delivered to the Anglican Clergy in Trinity Church, Shanghai, on October 20, 1853*, by George Smith, D.D., Bishop of Victoria—and *Future Punishments: Must they necessarily be endless? the Question examined by the Light of the New Testament*, by Quærrens.

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## SONNET.

Thus genial day, at least, the dream comes true  
That Poet's gift is Nature's, and they sing  
To kindred inspiration in the Spring.  
Touched by soft spiritings of sun and dew,—  
By impulse rayed from heaven's great depths of blue,—  
And invocations of bright birds which fling  
Life's sunny overflow from throat and wing,—  
Poet and Nature live their life anew.  
And the same spirit of beauty which awakes  
To life, can subtilist interfusion give—  
The Poet's lyre a tenderer music makes  
In air enriched with Spring's first fragrant breath,—  
While fleeting flowers, once wreathed in song, may  
Live  
Above the might of Winter, Time, and Death.

J. M.

## THE DANES IN ENGLAND.

In No. 1375 (March 4) of the *Athenæum*, "one of your Correspondents" has written some notes, suggestions, criticisms, and cautions on my book, 'The Danes and Norwegians in England, Scotland, and Ireland.' If these notes and cautions had appeared in a literary journal of doubtful authority, or if they had not been marked with your approbation, I certainly should have left them uncontradicted. As it is, however, I beg leave to offer a few remarks in order to prove the real character of the said somewhat extraordinary "notes and queries."

Your Correspondent says:—"P. 23, l. 3.—Mr. Worsaae, it seems, has yet to learn that Gudrun is a woman's name. He might have known this from Sæmund's Edda. It should be Guthrum, the Anglo-Saxon mode of writing Guthorn, of which Gorm is a contraction."—I am rather a little surprised that the Correspondent—who, of course, must have read my book carefully through—has not observed that I afterwards, at least twice, P. 129, l. 14. and P. 137, l. 5, name the very same king *Gudrām*,—the form in question Gudrun plainly being a printer's error,—which from the Danish edition of my book has passed over into the English one.

But it appears that the Correspondent has taken a peculiar fancy for pointing out evident printer's errors. He says:—"P. 244, l. 25.—Read Ragnvald. Ragnhild is a woman's name."—The Correspondent is so anxious to show his knowledge of the Scandinavian women's names, that he has completely overlooked the fact that on the next page, 245, I have mentioned the same Earl of Orkney twice, l. 19, 23, and on the following page, 247, even four times l. 8, 13, 29, 33, with his real name Ragnvald!

Leaving such trifling printing errors as "P. 101, l. 1.—Read Northwearing"—[my book has Northweor, where a *th* has fallen out,]—"P. 13, l. 2.—(Ang. Sax., Wic en Stad.) Qu., meaning?"—"P. 13, l. 2.—(Ang. Sax., Wic; Danish, en Stad.)" where it is to be wondered that the Correspondent—who speaks with confidence about "all the Germanic tongues" (P. 278 and 279)—did not easily recognize the word "en Stad" as the Danish translation of the Anglo-Saxon *Wic*.—I must confess that your Correspondent really has succeeded in discovering two, but those not very great, errors of translation. He remarks, that the Norwegian king, Olaf Trygvesson, was not, as it is said in my book (P. 10, l. 24), *son of the King of Norway*. This is quite true; because he was the son of a king in Norway (*vide* 'Saga of Olaf Trygvesson, cap. 43),—the Danish text of my book (p. 31) has the correct expression, "den norske Kongesøn," which, in the English edition (P. 101, l. 21) has been given, perhaps too literally, by "the Norwegian king's son." If the Correspondent had kindly taken the trouble to look at the original Danish edition of my book, he would also immediately have observed, that it is only by an incorrectness of translation that Olaf Trygvesson is said to have been christened at Dublin. The English edition (P. 321, l. 25) has, "Olaf Trygvesson, after having been christened at Dublin, stayed there for some time, &c.," instead of "after having been christened stayed at Dublin." The Danish edition (p. 400) has, "Da saale des den norske Kongesøn Olaf Trygvesson, efter at vore bleven christnet, opholdt sig nogen Tid hos den norske Konge Olaf Kvaran i Dublin, &c."

Still, clever as your Correspondent is in detecting errors of printing and translation, he has by no means made the list complete. I am sorry to say that I could easily furnish him with a good many more instances. It is undoubtedly very much to be regretted that such errors should exist at all,—but I submit that some allowance ought to be made for a book like this, which was originally written in a foreign language, afterwards translated into English, and at last printed in a foreign country, the author not being able to see a single proof-sheet.

Your Correspondent goes on:—"P. 13, l. 18.—How could it enter Mr. Worsaae's head that the

termination *ness* is not Anglo-Saxon as well as Northern? It is evidently connected with *ness*, *nose*, and common to all the Germanic tongues. Modern instances are, the Naze of Norway, Le Nez de Tancarville."—The Correspondent, in quoting names of places from Normandy in support of his own theory, proves that he does not sufficiently know the matter in question. I may refer him otherwise to a very well-known book about Normandy, written by a German who settled in Paris, and became one of the most distinguished savans in France. In 'Histoire des Expéditions Maritimes des Normands et de leur Établissement en France au dixième siècle,' in the edition which was published at Paris in 1843 (nine years before my book was printed), M. Depping, speaking of the Scandinavian names of places in Normandy, expressly states (p. 544):—"Les anciens Normands désignaient encore un promontoire par le mot de *ness*, et ils appelaient *Næsse-Kongar*, rois des caps, les chefs qui s'y étaient établis. De ce mot *ness* sont venus probablement les noms des promontoires français ou anglais terminés en *nez* ou *ness*, tels que Blanchez, Cornez, Griseux, Holderness, Nez de Carterez, Nez de Jobourg."

Your Correspondent refuses to acknowledge that the title of Earl, as I have supposed (p. 35, l. 15, and p. 98, l. 2), is to be derived from the Scandinavian title of "Jarl." I may in this case refer to the authority of your well-known Anglo-Saxon and Northern scholar Thorpe (*vide* *Legas et Institut. Anglo-Saxonum*, Glossary, in voce "Earl").

Your Correspondent is not only very angry with me for having (p. 14) quoted from our Sagas some Scandinavian forms of names of places in England, which I thought might interest the English readers without doing any harm, but he urges particularly "P. 13, l. 25.—('Nearer perhaps "Gravnicen," the pine bay.) Really this is too preposterous, as if the name did not speak for itself, the green wick or village." A pine bay at Greenwich! Where did Mr. Worsaae discover that pines grew at Greenwich!

On the very same page 13, however (l. 2—4), I have tried to show how the Danes in coming to England pronounced in their peculiar way the names of places they found as being already in use there. Sandwich they called "Sandvik," which in the old Danish language signifies a sandy bay, and Greenwich they called "Grænvik," which in the old Danish language nearest signifies a "pine-bay." If, now, my forefathers a thousand years ago have committed an error, as they certainly have, in deriving the name of "Greenwich" from a "pine-bay," I really think it "too preposterous" now to be made answerable for their errors!

Your Correspondent remarks:—"P. 175, l. 16.—If Mr. Worsaae will refer to any history of his own country, he will find that his account of the murder of St. Cnut is quite erroneous." I have for a long time in vain tried to find out the errors of my account, which, as every school-boy in Denmark knows, is quite correct. At last I have come to the conclusion that your Correspondent most probably has made a mistake, not being aware that *we* in this country have had two saints of the name "St. Cnut." The one was the said King Cnut, who was murdered in Odense, 1086, and who afterwards was made the patron Saint of Denmark; the other was Duke of South-Jütland or Slesvig, and King of the Obotrites. He was killed in a wood near Ringsted, in Seeland, in the year 1131, and was canonized as "St. Cnut, the Duke."

It would carry me too far, if I had to explain the misunderstandings and even mistakes which appear in the rest of the notes and cautions. I know perfectly well that my book contains errors of different kinds, which it is scarcely possible to avoid in treating questions relating to a remote and dark period of history. But I hope to have sufficiently proved that the statements of your Correspondent "are not always to be taken for historical truth."

At all events, with due respect for the learning and good-will of your esteemed Correspondent, you will, I hope, excuse me in expressing a doubt how far he is well enough informed in the antiquities of

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the North to teach a Danish antiquary the old history of his own native country, Denmark.  
I have the honour, &c. J. J. A. WORSAAE.  
Copenhagen, March 10.

## FOREIGN CORRESPONDENCE.

*Discoveries and Excavations in Venusia.*

A new scene of interest has been presented to the Classic antiquary this winter in Venusia. Very extensive catacombs have been accidentally discovered there,—and though I might have sent you earlier information of the fact, some little delay has enabled me, through the kindness of a friend, to give you all the official details. At the risk of being wearisome, which I shall not be if the interest of the British public in these matters is equal to that which exists here, I shall send you as nearly as possible the Report drawn up by the Commission appointed to investigate the catacombs, and then the detailed observations of an eye-witness. It appears that the first discovery of the catacombs, or necropolis, was made towards the end of September 1853, when the Commandatore D'Alve, so well known and esteemed in Naples for his writings and antiquarian studies, was sent to the spot immediately. It lies, says my informant, about three-quarters of a mile from Venusia; where, through the accidental sinking of tufa and sandy soil, is now exposed one of the openings to the catacombs. Having effected an entrance, we found ourselves in a corridor eight palms high, as many wide, and running in a northerly direction for full 329 palms. On the sides are five different ramifications, which often cross one another; and in the principal corridor as well as the branches are found numerous sepulchral cells, one after another, formed laterally in the walls. Each of these cells is again divided into "loculi," or graves, cut in the tufa, and covered above with large flat tiles of terra cotta. These graves are of various sizes, and are found not only in the sides of the walls but in the pavement,—so that these subterranean paths, burrowed in large masses of sandy tufa, present to the eye of the visitor nothing but a countless number of graves. In each of these is a human skeleton, sometimes two skeletons, without ornament as far as we have yet seen. Indeed, this was proved by the opening of two of these graves in presence of the Commission. It must not be omitted, that in some cases the terra cotta tiles were covered with a fine plaster, on which are sometimes painted in red, and at other times are scratched, either Greek, Latin, or Hebrew inscriptions; and some of those in the pavement have also an inscription painted or scratched on the plaster in the place corresponding to the skull of the skeleton. All these inscriptions have been translated. It was observed, too, that the graves which bear an epigraph are intact; and with a view to keep them so, none others were opened. After examining the principal corridor, the Commission proceeded to the first ramifications on the left, many portions of which have fallen in, and others are supported by walls of very strong and ancient construction. Into these a lad was sent on his knees, bearing a light; and "we perceived that there was another corridor (closed up as well with fallen earth), with graves and legends, which we were unable to examine in consequence of the difficulty of the entrance." These, however, are reserved for further investigation, and till then all access is prohibited. Nothing has been found to show that Martyrs were buried here, or indeed any illustrious Christians,—except emblems, such as candelabra, palms, and a dove with an olive branch in its mouth,—showing that if these tombs had ever been used by the Gentiles, they were also used by the Christians. A few days after this official examination of the catacombs, a short pamphlet appeared, by Salvatore Pisano-Verdino, 'On the Settlement and Worship of the Jews in the principal Cities of the Kingdom of Naples.' He shows that the Jews, who were scattered about Puglia and the Calabrias, settled also in Venusia, and he supposes that the Hebrew inscriptions found in the catacombs record a period of Jewish history from the fourth to the ninth century:—a supposition to

which Alve objects, on the ground of the interval allowed being too long.

Before I give some other details furnished by one who has recently returned from a visit to these excavations, let me say one word of Venusia. Its situation is delightful, on the inclination of a hill, which is surrounded by two streams—the Russello and the Reale; these uniting their waters with those of the Campella form a considerable river, called by the Venosini the Fiumara. The city is full of classic interest. After the battle of Cannæ it afforded refuge to Varro and his few followers;—it was the birthplace of Horace;—it was noted for its ancient monuments, Christian as well as Pagan, and for the varied fortunes it has experienced. In the present day his Sicilian Majesty has given much attention to it, and besides restoring to light the Amphitheatre, and an old Byzantine temple, sacred to the Trinity, is now engaged in opening the devious and dangerous paths of the catacombs. The discovery of them I have already said was accidental. About three-quarters of a mile from the city there are some grottoes, which were used by the country people for folding their herds of black cattle. The vaults of these grottoes crumbling away, the ground fell in, and thus was discovered the entrance, though not perhaps the principal one, to the catacombs. To what has been already cited from the official Report little remains to be added. In the direction which has so recently and so accidentally been brought to light the excavations have not been pursued to any great depth, as a church is built overhead. On the right side of the principal corridor there are nine cells, and on the left ten, the ordinary height and width of which are about eight palms. The dimensions of the other corridors, branching off from the principal ones, are even less. The cells all differ from one another in depth, height, and spaciousness; and so closely are the graves, or loculi, dug one to the other, that were they all opened, the interior of the catacombs would have the appearance of being adorned with a species of embroidery. Unlike many other catacombs, it is the opinion of learned men that these were formed expressly for the use assigned to them. The excavations could not have been made originally with a view to obtain sand, or pozzolano, or tufa, since the soil which has been perforated consists of a composition of tufa, of clay, and of sand,—a composition not used in building. Besides this, the sand-pits of Venusia are really situated on the eastern side of the valley, which is watered by the Fiumara, and are very remarkable for their extent and their as yet unknown depth. A gentleman, who entered them some years since, examined them for two hours by torch-light without arriving at the termination of these most intricate corridors, which are very low, very convenient for transit, and have large openings. The popular traditions, handed down from father to son, is, that the ancients excavated these unapproachable subterranean pits in order to extract gold dust, and that afterwards, in the times of Christianity, they became the place of refuge for malignant spirits, and received the name of the Grottoes of S. Rufina, as they are actually called. For these and other reasons, it is presumed that the catacombs of Venusia were not excavated as sand-pits, but were made expressly for the burial of the dead. In another article I shall return to the subject, and give some more details of interest. From Canosa nothing of importance has as yet been heard. Cavalier Bonucci, superintendent of excavations, has lately left Naples for Canosa, in order to urge on the excavations; and we shortly expect to hear some of the results of his labours,—which I will communicate as I receive them.

## OUR WEEKLY GOSSIP.

THE hint thrown out as to the policy of a commission being sent to the East with the expeditionary army has been taken up in many quarters,—and we do not doubt the issue of a strong and combined application to Government on the subject. The Royal Society has the matter under consideration. The Geographers, the Geologists, and the Naturalists are busy with the scheme. The several

scientific societies have appointed a committee—consisting of Sir R. I. Murchison, Prof. E. Forbes, Dr. Hooker, and others—to carry out the suggestion. The Antiquaries cannot lag behind their learned brethren. The Royal Academy should, we think, have its voice heard in the affair; as one painter at least ought, in our opinion, to be associated with the commission. The Photographers have not been idle; and they have proved the value of their art beyond all cavil. Capt. Scott, of H. M. steamer *Hecla*, took with him in his recent trip to the Baltic a young photographic amateur, Mr. Elliott, who employed himself in taking views of the coasts and the fortifications of that sea. We have seen the results. With the steamer moving at the rate of fifteen knots an hour, the most perfect definitions of coasts and batteries were obtained. Outlines of the coasts, correct in height and in distance, have been faithfully transcribed; and all details of the fortresses passed under review of the photograph are accurately recorded. Capt. Scott, we are informed, is now urging the Admiralty to appoint a photographer to the Baltic fleet;—and armed, as he is, with such examples of the art as he now possesses, we do not see how the application can be refused. But more than this is needed, and is being powerfully urged on the Government. Appeal, too, has been made to Lord Raglan, but no answer has yet been returned by the Commander of the Forces. Altogether, there is an amount of zeal displayed, and an interest in the subject gathering, which, properly husbanded, can hardly fail of success. Means are plentiful,—and the purposes to be served are manifestly important. Turkey is a land of unknown treasures. Gold-fields await the eye of the geologist. Imperial ruins invite the antiquary. The libraries of Broussa and Constantinople offer a wide and unexplored field to the historian and the classic. Every roadstead in the Black Sea, every reach of the Bosphorus, has its novelty for the geographer. Who, again, has exhausted the botany of the Crimea, the Caucasian coasts, or the shores of Anatolia? A commission well chosen—consisting, say, of a director, a historiographer, a marine painter, two geologists, two geographers, a literary antiquary, an architectural draughtsman, two botanists, and two or three photographers,—could not fail to bring back with them from the East a large accession to our knowledge. Let us not, in the passion and the pride of war, forget the arts of peace. The French Republic thought of these in times of fiercest passion. And the result? Was it not most precious? By its care for scientific and literary interests, the mind of France conquered even when the sword fell from her hand. France brought back a pure and a permanent conquest from Egypt—a conquest unsullied by a crime and undimmed by a tear. The labours of her learned commissioners on the Nile will continue a portion of her intellectual empire to the end of time. No disaster can ever rob her of that glory—so worthily won and so modestly worn. It will be well for us if we learn to emulate our new ally in this love and care—to imitate this part of her ambition.

We are glad to find that there is some chance of the public having, ere long, a free and ready access to the maps and collections of the Royal Geographical Society. Government, we learn, has offered to endow the Society with a sum of 500*l.* a year, on condition that their maps and collections shall be thrown open to the general public. The difficulty is to find a hall sufficiently large, and yet central. This being found, we presume there would be no delay in closing with the offer. Here is one of those bargains yielding an advantage to all parties—ready access to important documents for the public—increased revenue and a large advertisement for the Society.

Petitions in favour of the Bill "To amend and extend an Act for enabling Town Councils, &c. to establish Libraries and Museums freely open to the public," should be prepared in time for presentation on Wednesday, April 5, at the time of the second reading of the bill. The word "Newspapers" is not in the bill, as amended by Mr. Ewart; but any member can propose in committee, if it is thought desirable, the insertion of the word.





CONSTANTINOPLE, at the EGYPTIAN HALL, is NOW OPEN every Day at half-past 3 o'clock, and every Evening at 8. The Lecture is delivered by Mr. CHARLES KERRY or Mr. J. H. BROOKES, and has been written by Mr. Albert Smith and Mr. Sidney Brooks.—Admission, One Shilling; Reserved Seats, Two shillings.

ROYAL PANOPTICON OF SCIENCE AND ART, Leicester Square.—This Institution is NOW OPEN to the Public for Morning and Evening Exhibitions. Mr. W. T. Best, the Organist to the Institution, will perform a Selection of Classical Music on the Grand Organ (built for the Corporation, by Messrs. Hill & Co.) at intervals. Programmes to be obtained at the Institution. Magnificent Fountain, throwing a stream of water 7 feet high; Photographic Gallery, where Portraits are taken by licence of the Patents; Engineering Tools; Sculpture; Velled Statues, in Marble, by Monti and Gandolfi; New Musical Instrument, the Harmonium; Brett's Printing Electric Telegraph in action; American Sewing Machine, &c. &c. Lectures on Ruhmkorff's Electro-Galvanic Coil, on the History and Progress of the Electric Telegraph, &c. &c. Practical Illustrations in Photography. Hours of Exhibition.—Morning, Twelve to Five; Evening (Saturday excepted), Seven to Ten.—Admission 1s.; Saturday, 2s. 6d.

## SCIENTIFIC

### SOCIETIES.

GEOGRAPHICAL.—March 27.—Sir R. I. Murchison, V.P., in the chair.—Lieut. G. Creswell, R.N., Messrs. J. W. Church, J. G. Dodson, and B. Phillips, were elected Fellows.—The Chairman announced that Her Majesty's Government had granted the sum of 500l. per annum to enable the Society to provide itself with apartments adequate to a public exposition of its numerous charts and maps, and thus increase the usefulness of the body. Having read the official letter from Sir Charles Trevelyan, the Chairman adverted to the long period during which the Society had appealed to successive Governments to obtain this boon, and reminded the Fellows of the words he had employed in his farewell address of last year, wherein he predicted this result, for the double reason that their case was espoused by Mr. Hume, who, although the leader of British economists, was always bountiful on national occasions; and that the present Premier, one of their earliest Fellows, and so many years the President of an affiliated body, had evinced a warm desire to aid them.—The Chairman read a letter from Dr. Barth to Dr. Beke, dated Timbuctu, 5th and 29th of September, the latitude and longitude of which place Dr. Barth gives differently from Major Laing, Mr. Arrowsmith, and others.—Col. Lloyd, gave an account of his method of rapid field surveying, and afterwards explained what he meant by the reported failure of the Darien Expedition,—referring to the information he had obtained from Capt. Prevost, who had unsuccessfully attempted the passage from the side of the Pacific, and who had met with high rocky grounds, cataracts, and unexpected difficulties. A discussion having arisen, in which Mr. W. Hamilton observed that the parties most interested in the success of a Darien Canal had received information that in proceeding from the Atlantic side no very great obstacles had been encountered by the explorers, the further consideration of the subject was deferred until final and more accurate reports be obtained.—A memoir was read by Baron de Bode, 'On the Steppes of the Turkomans, to the South-East of the Caspian Sea,' in which the author gave a sketch of the wild tracts watered by the rivers; and including their early history, antiquities, natural productions, and the present routes through them, as verified by his observations.

GEOLOGICAL.—March 22.—Prof. E. Forbes, President, in the chair.—Messrs. F. J. Biggs, S. Minton, E. O'Riley, and S. H. Beckles, were elected Fellows. The following communications were read:—'On the Geology of some Parts of Madeira,' by Sir C. Lyell. During a stay of two months at Madeira, Sir C. Lyell has had the opportunity of making a careful examination of a considerable portion of the island, and extracts from Sir Charles's letters to Mr. L. Horner, read at this evening meeting, contained some very interesting observations on the geological structure of Madeira and the neighbouring islands. Sir Charles agrees with Mr. Smith of Jordan Hill in attributing a subaerial origin to the great mass of the volcanic rocks of Madeira. The earlier volcanic rocks were submarine, and are associated with marine deposits in the northern part of the island, which are elevated to the height of at least 1,200 feet above the sea. Subsequently to these, a long and complicated series of volcanic eruptions

in the open air built up the island. Before half the island was formed, it was clad with vegetation, as evidenced by a layer of fossil leaves, both of ferns and of dicotyledonous plants, lately discovered by Sir Charles, beneath basalt in the Jorge ravine, in the north of the island. The plant-bed and beds of river-rolled pebbles underlie volcanic beds which have been variously disturbed by subterranean movements. Sir Charles points out the relative ages of several of the great groups of volcanic rocks:—thus, the Funchal Picos, 20 or more cones in number, with 800 feet thickness of tuff and basalt, are posterior to the inclined Cape Giram beds (west of Funchal); and the Porto da Cruz trachytes and tuff, 900 feet thick, on the northern coast, are newer than the central cones of the island, and the basalt currents which flowed from them, and which were previously tilted and eroded. Sir Charles described the structure of the rocks seen in many of the inland ravines and the sea-cliffs; and particularly noticed the fine cliff-section of igneous rocks at Cape Giram, 1,600 feet high, with 120 dykes; also an interesting section of a volcanic cone exposed by the sea at Canical, near the eastern extremity of the island, and the sand-dunes, full of land-shells, of living and extinct species, to the depth of 120 feet, at Canical and at Porto Santo. Sir Charles also remarked, on the relative values of the "Elevation" and "Eruption" theories, as applied to the interpretation of the volcanic phenomena seen in Madeira. The little island of Baxo, Sir Charles describes as being a small coral-reef in the midst of volcanic tuff, lava, and scorie of submarine origin. Sir C. Lyell was accompanied from England by Mr. C. Bunbury, a note from whom, descriptive of the fossil plants above mentioned, was also read at the meeting: and in his excursions about Madeira and Porto Santo, Sir Charles was favoured by the company of M. Hartung, a German naturalist resident at Funchal. Sir Charles is now at Tenerife, engaged in the investigation of the Canary Islands.—'On Fish-remains in Chalk-flint, by Capt. Alexander.—'On the Excavation of some Valleys in Yorkshire, by Mr. H. C. Sorby.

SOCIETY OF ANTIQUARIES.—March 23.—Sir R. H. Inglis, Bart. V.P., in the chair.—Sir W. Calverley Trevelyan, Bart. and Mr. R. R. Caton were elected Fellows. A vote of thanks was unanimously given to Mr. Bruce on his resigning the Trevelyan. Mr. Evans communicated an account of the marriage expenses of the daughter of Sir William More of Losely, in the year 1567. The Secretary read a translation of an account which had been forwarded to him by M. F. Troyon, of Bell Air, near Lausanne, on a curious sacrificial hill in that neighbourhood supposed to have been formed by the Wends during their temporary possession of the country.

ROYAL SOCIETY OF LITERATURE.—March 22.—Sir John Doratt, V.P., in the chair.—Messrs. E. Bullen and J. G. M. Walter were elected Members.—Mr. Vaux read a paper, communicated by Mr. Hogg, 'On Two Events that occurred in the Life of King Canute the Dane.' The events were the battle which was fought by King Olaf with his Norwegian subjects who had revolted, to which English historians have, hitherto, assigned an incorrect date; and the single combat, which is said to have taken place between Edmund Ironside and Canute, and which led to the division of England, a few weeks subsequently, between those monarchs. Mr. Hogg demonstrated, from a careful examination of the different authorities, that the date of the first event had been placed in A.D. 1028, 1029, 1030 respectively, but that the last is the correct one; being established by the researches of Prof. Harsteen, of Christiania, who has shown that Olaf's defeat and an eclipse took place on the same day. The second event Mr. Hogg has proved to have been, in reality, an instance of the ancient Scandinavian *Holmgang*, that is, a duel fought upon an island; and that this combat took place on the Island of Alney or Olney, a small tract formed by the separation of the stream of the Severn into two channels, on the north-west side of the City of Gloucester.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—March 22.—Mr. S. R. Solly, V.P., in the chair.—Mr. W. D. Burnett was elected an Associate.—The Rev. Mr. Hugo presented to the Society a collection of various specimens of pottery, &c. obtained in excavations made in the City of London, to be deposited with others already in the possession of the Association.—Mr. O'Connor exhibited a dagger of the close of the seventeenth century.—Capt. Tupper exhibited a fine specimen of a Roman key found at Freshford, near Bath.—The Rev. E. Kell forwarded a communication from Mr. B. Barrow, giving an account of the examination of some ancient British tumuli in the Isle of Wight, together with drawings of two vases and a bronze dagger found with them.—Mr. Pettigrew laid before the Association a silver reliquary.—A second and very elaborate paper, by Mr. Baigent, was read 'On the Discovery of Mural Paintings in St. John, at Winchester.'—They represented the murder of Thomas à Becket, and one of a very finished character,—and will be given in colours in the next number of the *Journal* of the Association.—The meeting was then adjourned to the 12th of April, the eleventh anniversary of the Association, when the officers and Council for the year 1854-5 will be elected.

NUMISMATIC.—March 23.—E. Hawkins, Esq., V.P., in the chair.—Mr. Vaux read a paper 'On the Monetary System of Thibet, as illustrated by the existing Coins of that Country.' The paper was mainly due to a report furnished by Capt. Henry Strachey to Mr. Vaux, when purchasing for the British Museum, some months since, a collection of coins of Thibet and the adjoining counties, made by that gentleman during his residence at Ladak. Mr. Evans read a paper on the mode adopted by the ancient Celtic population of England, in casting certain tin coins which remain of their times. Mr. Chaffers, in a letter to J. B. Berge, Esq., drew attention to a very curious and unique siege piece struck in Pontefract Castle, during its siege by the rebels. Its peculiarity is its size, which made it doubtful whether it was intended for a two-shilling or half-a-crown piece. Mr. C. R. Smith exhibited a medal in lead, struck in commemoration of the escape of King Charles the Second from the battle of Worcester; and Mr. Williams, an original set of impressions from Dassier's medals, illustrative of Roman history.

STATISTICAL.—March 20.—Sir J. P. Boileau, Bart., in the chair.—Dr. Guy read a paper 'On the Relation of the Price of Wheat to the Revenue derived from Customs and Excise Duties,' in continuation of other papers on the subject of finance. The paper abounded in tabular comparisons.

ROYAL INSTITUTION.—March 10.—Right Hon. Baron Parke, V.P., in the chair.—Mr. Charles Brooke read a paper 'On the Construction of the Compound Achromatic Microscope.'

March 17.—Dr. S. H. Ward, on 'Wardian Cases.' Dr. Ward began by explaining the circumstances which had led his father to adopt airtight cases for the accommodation of his London window plants. He had placed a chrysalis in a bottle, with a little damp earth, in order to watch its progress towards transformation into a moth; a fern and a grass began to vegetate, and, to his surprise, continued to show a healthy appearance, the former on its development proving one of his favourites, which he had often failed in rearing under ordinary circumstances. On investigating and questioning himself on these appearances, the answers readily presented themselves, inasmuch as all the requirements of nature were contained within the bottle—air, light, and moisture. Many persons had fallen into the error that Ward's cases were, or ought to be, hermetically sealed; on the contrary, a change of air is frequently necessary; this will imperceptibly occur in the closest made cases, or they would inevitably burst. The trough to contain the earth may be made of any materials—earthenware or wood pitched inside; but the best are zinc. Of all, by



far the best were stated to be bell-glasses, which are also adapted for cut flowers, which are long preserved in them, as in the case of a Camellia, which, on one occasion had retained its beauty for nearly a month. To size there are no limits, from an ounce phial even to the Crystal Palace itself. The decay of a healthy plant on transmission to a room in town is effected by the variety of gases, evaporation from dryness of air, frequent and sudden alteration of temperature, deposition of dust, soot, &c., the latter especially inimical: all these were provided against by the glass case; while the moisture which was raised became condensed on the sides of the glass on occasions of change in the external temperature, accumulating and descending to the earth, at the bottom becoming more perfectly aerated, and in a state better adapted for nourishing the plant. So complete is the routine in such a little world, in itself independent of external circumstances, that the old bottle sealed up 19 years since is green with vegetation, though the deposits of coniferæ on the inner surface disfigure its appearance. This bottle has had no fresh moisture since first closed. The advantages, besides those of mere ornament, were stated to be great—to the poor man, transportations of plants from one country to another, duration of flowering,—to all ranks confined in cities and sick rooms, they were a blessing. At St. Thomas's Hospital a subscription has been set on foot to provide cases, and in these the patients found a fruitful source of gratification. Mr. Fortune has sent to this country 250 specimens, out of which 215 have arrived in health. Mr. Ward successfully forwarded to Sydney a variety of English plants in a case that was five months on the passage; on its arrival there the primrose was just blossoming; and this case subsequently returned to England with a collection of Australian plants. The carbonization of the atmosphere by animal respiration, and the restoration of oxygen by vegetation, is a well-known fact, and upon this Mr. Ward claims the merit of suggestions as to sanitary buildings in which vegetation would form a conspicuous feature. In connexion with the restorative nature of the process of vegetation, a taper was put under a bell-glass containing a rose and other flowers, and was extinguished in ten minutes. But after exposing the glass to the sun for about three hours, the taper could be again kept alight for the same period as before. In the same manner vegetation in water would be found to restore the oxygen, and in consequence it was possible to keep fish in air-tight cases, when vegetation was allowed to accompany them. To Mr. Ward he said was due the credit of having first introduced a vivarium into a closely-glazed case in 1841, and for having depended for the renovation of the air necessary for the fish contained therein upon the purifying action of associated plants, such as *Pontederia crassipes*, *Pistia stratiotes*, *Valisneria spiralis*. Snails for the purpose of removing the coniferæ that cover the leaves of *Valisneria* and other aquatics were first recommended in a note in the number of the *Microscopical Journal* for September, 1841. It was, however, stated that so long ago as 1763, Ledermüller had published, in his *Microscopical Recreations*, a figure of an open-mouthed bottle containing fresh-water zoophytes, associated with duckweed, chara, and other plants. Mrs. Thynne first introduced marine vivaria into London; having brought some living madrepores up to town, in 1846, from Torquay, she placed them in two glass tanks, and at first effected aëration of the water by having it daily taken out and poured in gradually from a height, occasionally sending for fresh sea-water and thoroughly renewing it; after a year or two her madrepores seemed to flag, and then she procured some pieces of rock and shell with living seaweeds attached, and subsequently depended upon the counterbalancing action of these. Dr. Ward entertains hopes that success will ultimately attend the adaptation of the principles in extension to the maintenance or restoration of health to the human frame, although he admits that difficulties would present themselves in the attempt to realize such adaptation.

SOCIETY OF ARTS.—March 29.—The Earl of Harrowby in the chair.—A paper was read 'On the Importance of a Correct System of Agricultural Statistics,' by Mr. Leone Levi.

#### METINGS FOR THE ENSUING WEEK.

- Mon.** British Architects, 8.  
 — Entomological, 8.  
 — Royal Institution, 2.—General Monthly Meeting.  
**Tues.** Horticultural, 3.  
 — Linnean, 8.  
 — Institution of Civil Engineers, 8.—'On the Management of Engine and other Furnaces,' by Mr. Williams.—'On the Consumption of Smoke in Furnaces,' by Mr. Simpson, jun.  
 — Royal Institution, 3.—'On Heat,' by Prof. Tyndall.  
**Wed.** Society of Arts, 8.—Resumed Discussion 'On Agricultural Statistics.'  
 — Geological, 8.—'On the Geological Structure and Erratic Phenomena of Part of the Bavarian Alps,' by M. Schlegelweid.—'On the Mammoth Deposits of the Valley of the Rhine, near Peterborough,' by Mr. Trimmer.  
 — British Archaeological Association, 4.—Annual General Meeting.—'Notices of Members deceased,' by Mr. Petigrew.  
 — Royal Institution, 3.—'On the Chemistry of the Non-Metallic Elements,' by Prof. Miller.  
**Thurs.** Zoological, 3.  
 — Antiquaries, 8.  
 — Royal, 8.  
 — Royal Institution, 3.—'On Animal Physiology,' by Prof. Wharton Jones.  
**Fri.** Archaeological Institute, 4.  
 — Philological, 8.  
 — Botanical, 8.  
 — Royal Institution, 8.—'On Silica and its Application to the Arts,' by the Rev. J. Barlow.  
**Sat.** Royal Institution, 3.—'On Buddhism,' by Prof. Wilson.  
 — Royal Institution, 3.—'On the Chemistry of the Non-Metallic Elements,' by Prof. Miller.

#### FINE ARTS

*Architectural Studies in France.* By the Rev. J. L. Petit, M.A. With Illustrations, from Drawings by the Author and P. H. Delamotte. Bell.

This useful volume is the result of a tour in France, —the architecture of that country being, in the author's opinion, the best key to that of our own.

Mr. Petit's favourite object of study is the Romanesque style, in which France is so peculiarly rich, possessing, as she does, beautiful remains of an art which in England can scarcely be said to have existed before the Conquest. Unwilling, however, to confine himself to Normandy, so often trodden by the artist and the painter, and seeking everywhere for Romanesque relics of the eleventh and twelfth centuries, he visited upwards of three hundred churches in southern and central France. The Roman mind seems to have there had a deep influence, and its traces are visible in the fluted pilasters of Autun Cathedral; the round arch and the square abacus, so common even in the northern provinces; the apse, semi-Corinthian capitals, and the central towers of Touraine; and the barrel roofs of Auvergne, Perigord, and Anjou.

The Romanesque of the eleventh century, says the author, "is a grand, pure, decided style throughout France;" and the interest attached to its remains is increased by the fact, that the late Gothic in small French churches is meagre and tasteless, and the rich perpendicular towers, so common in Somersetshire, are seldom to be met with. In pleading for the revival of his favourite style he admits that it does not carry much impress of the mind of its builders, as every stone does in the Gothic, but ingeniously turns this into an argument to prove that it is therefore the more convenient book on which to write our own history and character without confusing them with those of other ages.

Each province of France has its local character, arising from the nature of its building materials or the comparative richness of the central abbeys, from which the village churches branch out like colonies. Normandy and Brittany have points more in common with the English Gothic, and the Romanesque has an early transitional bias; but the southern architect of the eleventh and twelfth centuries, fully satisfied with the semi-classic, strove only to refine and enrich it; and even the introduction and use of the pointed arch do not tend to alienate his affection from the long established and deeply rooted style.

In pursuit of these excellencies of a hitherto neglected but important stage of Gothic mind, the author visits Etampes, Loches, Angers, Perigueux, Poitiers, Amboise, Cinq-Mars, Pau, Tours, and several districts of the Pyrenees.

The chief object, however, of his book is the discussion by example of the best means of founding a new order of architecture. Mr. Petit inveighs

warmly against our modern Gothic:—terms it mere imitation or mere antiquarianism; and says very truly, in our opinion, that mediæval architecture "expressed a certain tone of feeling which does not now exist, and is not likely to exist." We need no long aisles for discontinued processions, no triforium as balconies for well-guarded nuns,—we no longer believe that to build a church is to secure a certain reversion of salvation.—Art is no longer grained up in the cloister,—the poet now writes other things besides hymns to the Virgin,—and painters now decorate boudoirs, and leave altars bare and colourless. All music is not church music; and we need some superstition, as well perhaps as much faith and much money, ere we build another cathedral. On certain prescribed days we hear a low buzzing in some corner of those mouldy piles like the sound of a few surviving bees in a rified hive,—but they are no longer resonant with full-voiced symphonies and perpetual harmonies. The riches spent in heaping up these monuments of ecclesiastical dominion and priestly pride are better spent in village churches and country chapels. What has this age in common with the age of crows and pointed toes, of iron-locked barons and shaven monks?

The Gothic builders had a rich feeling for decoration and for colour. Their eyes, debarr'd from Nature, turned from the cold grey stone to the laminated jewels that studded their storied windows,—to their gorgeous albs and priestly vestments,—to their starred roofs and frescoed walls,—to the bright mottle of mosaics and the glittering emblazonry of their graven brass. Their architecture arose spontaneously from the wants of the age, growing through all the gradations of youth to manhood, answering every want of the priest and of the people, of the founder and the worshipper. Its wonderful and mysterious beauty was equalled only by its ready concessions to the sternest utility. It had, too, this great requisite in pure Art:—it did not boast finality—it did not rest in a beautiful abstraction that kept the soul entranced and sensually satisfied; it roused the mind—it raised it inquiringly to Heaven—it hinted solemn secrets—it was restless, impassioned, and unsatisfied. In a word, it was Christian, and though it rose from the earth, its spires pointed to a higher and a more enduring world. It was not transparent and perforated like the Arabs' work in Spain—not mountainous and stupendous like that of the Egyptians, who rivalled the rocks of Nubia,—it had no fountains and open roofs like those of the sunburnt Roman,—it was fitted to bide the buffet of the north wind and laugh at the flame of the lightning. Its light and shade were full of the storm and tempest that raged without. The spirit of the bleak moorland, of the blasted crag, of the silent lake, of the lone sea-shore, were all embodied there,—and round the main bulk of this vital Christian Art howled and grinned all the demons of the yet living Paganism, local spirits, and the whole congregation of the damned, caricatures of personal enemies, grateful remembrances of buried patrons and dead kings. Below, in the crypt, lay the relics of the martyr—the hermit, whose wicker cell was raised there centuries before a stone was laid,—beside him lay a Saxon king. In the founder's vault reposes a Norman chief, round the niches of the aisle sleep his Crusading children. Under the echoing stones of the cloisters slumber the brothers who once paced over the spots where now they rest. National, local, and individual feeling consecrated these great shrines of a common religion; they took centuries to build, for centuries they were enriched, and it will take centuries still ere they decay.

The mediæval feeling can never revive till the world moves backwards. No great order of architecture has ever risen from the grave. Men build no more pyramids, hollow out no more rock temples, rear no longer golden houses or Babylonian walls and towers; the spirit, the faith, and the money are for ever wanting. No true genius can imitate,—and the reviver of the Gothic must imitate. If he does not imitate, he must think himself superior to the men he in vain attempts to rival, and must despise the style which he professes to adore. If he attempts to be partly original, he might as well be so altogether, and throw up the old

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for the entirely new. If he strives to invent, he must transcend the invention of half-a-dozen centuries,—must avoid the rudeness of the early Art, surpass the richness of the climax, and avoid the follies and corruptions that attended its decline. He need have good heart and good brain. The architecture of other nations grew with their greatness and shared in their destruction; carefully shadowing every fresh addition to their degradation and their downfall;—but ours, on the contrary, fell to ruins at the very daybreak of our prosperity, leaving us to barter our merchandise for the taste of other nations, and to patch up our buildings from the pagodas of China, the palaces of modern Italy, and the deformities of Egypt,—to borrow everywhere materials without the skill to use them, to mass together flesh and bones as Prometheus did, and yet find no heavenly fire to kindle them,—to go begging from all climates, nations, and languages, and to return poorer than we went out.

May this reproach be soon removed!—may we grope about dark Gothic crypts till we find the amulet that gave our fathers wisdom! Let no ignorant admiration of foreign Art lead us to ignore the necessities of climate and national character. We are an in-doors people:—we want sunlight without rain,—summer air and yet no winter wind. We may have sheltering porches and guarded cloisters,—but no Moorish cupolas or transparent alcoves. We want warmth, and we want light:—let our architects remember that one use of a house is to live in it,—let them show earnestness of purpose and unintermitting zeal,—and the nineteenth century may still see a new order of architecture arise, in which the power of the Roman builder may be blended with the softer beauty of the Greek.

#### SOCIETY OF BRITISH ARTISTS.

OUT of the more than seven hundred pictures in the thirty-first annual Exhibition of this Society we find few figure pieces of much pretension or of much excellence. With many faults, the most remarkable of the few are the works of Mr. F. Y. Hurlstone,—and particularly *The Last Sigh of the Moor* (No. 178). The artist has made the Moorish king looking down from a rocky height of the Alpujarras at the kingdom which has been just wrung from his grasp. On one side of him stand some Moorish women weeping, and on the other his Sultana, who is pointing to the red towers of the Alhambra, as if exclaiming "You do well to mourn like a woman for what you could not defend as a man." Her face, though it wants the stern, queenly, Judith-like look of scorn and reproach, is full of a powerful sentiment; and there is a feeble longing about the eye of the exiled prince, that raises the picture above all but one other work in the Exhibition. It is a pity that a moment so dramatic and pictorial,—a subject so vivid in its contrasts of female grief with woman's daring and man's weakness,—should be artistically marred by several badly-drawn hands, and its richness of colour deteriorated by its viscous glary tone and the corroded streakiness of its surface. The portraits by this artist—*Mrs. A. Ashell and Daughter* (30), *A Moorish Peasant Girl* (117), *Mrs. C. Gibson* (168),—with great merit, have all the same fault, the high lights elbowed and crowded by the middle tint, the modelling of parts feeble, and the surface worn in holes like an old coin.

Mr. C. Rolt's (378) *He went out and wept bitterly*, is a picture full of fine, high, epical feeling, though the face is not oriental. The artist has given the deep grief in Peter's listless, dull, staring eye, and the languor of his overshadowed features, but he has scarcely conveyed the full depth of the humiliation of the self-condemned apostle, weeping bitterly, heart stricken, in the solitude of the Eastern noon, and still brooding over his recollections of that last reproachful glance of the Master whom he once so fervently loved, and yet had the weakness to deny. The drapery is massive and sombre, and the tone so solemn and grand, that it detains the eye irresistibly. The mechanical handling, manly and bold, is neither spotty, streaky, flimsy, washy, nor slurred. Though hid

away in a corner, this is one of the finest pictures in the Exhibition.—Of Mr. Salter's *Judith* (110) we cannot say anything that is favourable. With some pearliness of tone and well-assorted colour, it displays too much of the vulgar stage heroic;—has nothing of the aspiration or the divine wrath of the Jewish maiden, is coarse and ostentatious, and is neither a Jewess nor a heroine.—Mr. Woolmer is as full as ever of graceful and poetical fancy, but his Orientalism is of rather a western dye, and his imagination of no very determinate or intense order. His *Princess Badroul-Badour* (23) is a pretty, dumpy English girl, rather out of drawing, and in an opal-tinted room, which suggests no story. *The Well in the Wood* (72) is a pretty Stothard-like fancy of a lover and a maiden beside a woodland well, embowered with grey, speckley foliage. His best production, however, is *Susanah* (401), which he has treated with originality. The maiden of the Apocrypha is unclasping her jewels in a rich Boccaccio-like garden, where stately cypresses rise by terraced lakes, while the Elders are creeping down some shadowy steps in the background. Mr. Woolmer's fancies, pleasing as they are, generally run rather too wild of their subject. His *Aladdin and the Wonderful Lamp* (79) has not a particle of Eastern feeling, and could remind no one of the story. What has a wood demon, holding a burning emerald among the foliage, that half hides him, and a long-drawn avenue, with lights in the distance, to do with the jewelled trees and strange statues of the real Arab tale? *The Shepherd* (270) is a beautiful little idyl of the life of the ideal being, whose pipe is not of clay, whose sheep never come to Smithfield, whose talk is of flowers and not of the price of wheat, and who smells of ambrosia and not of tar. It has much of the Jaques feeling, and of that love of woodland that made the old English knight long to be buried where "the hart bell'd" and the wild bird sang.—*A Sea Nymph* (522), by Mr. W. F. D'Almaine, and *A Girl Knitting* (524), by Mr. E. R. Smyth, have considerable originality of treatment.—*The Turkish Scribe* (489), by Mr. C. Smyth, is clever, though anything but Eastern in colour, and tells the simple story with much force. The scribe is eyeing attentively the letter, and removing the pipe from his mouth in astonishment, while the girl laughs over his shoulder.—We are glad to see Mr. Pidding's *Pensioner* in perennial health.

Every man is said to commit a great blunder at least once in his lifetime,—and Mr. Pettitt's is *The Golden Image in the Plain of Babylon* (227).—a blunder large enough for two. It resembles the harshly-coloured tableaux that delight our children on their Dutch toy-boxes; and with this Dutch element there is a curious mixture of old Mexican feeling and Chinese taste. Such a subject as this, if treated at all, would require mysterious depths and strange meteoric lights; not this hard sign-painter-like elaboration of puppet men and tin soldiers. We do not see nature with this rule-and-level sort of eye, or this tedious repetition, frittering the attention and distracting the imagination without satisfying it. There is no making out Nebuchadnezzar from the "all kinds of music," nor the Chaldeans from the Jews. The figures are ill drawn; and composition and light and shade have been as much abandoned as if Mr. Pettitt lived in the days of early Missal painting. The picture is an egregious failure,—and only commands notice by the magnificence of its pretensions.—Mr. J. E. Collins contributes only one picture, a beautiful and very poetical head, *Juliet* (40), graceful and contemplative.

Of the few portraits worthy notice we may mention two by Mr. Baxter, *La Pensée* (48) and *Portrait of a Lady* (149)—very graceful and beautiful, but rather smooth and flimsy. *Portrait of Mrs. Thomas* (119), by Mr. R. Buckner,—well composed, but very unreal, ghostly in complexion, and wanting a grander and finer style of painting to raise its mechanism to a level with the pretension of its light and shade. We cannot overlook a very admirable and unpretending picture, *Columbus in the Convent of La Bahida explaining to the Prior his Theory of the World* (65), by S. Blackburn. The subject has been painted by Wilkie and others, but seldom with a more mellow monastic tone

about it. The faces are expressive and natural, though its chief charm lies rather in the feeling that pervades the whole. The prior looking up, the dignity of the unknown adventurer worn out with begging kings to accept a world, and the monk bringing in refection, are well contrasted. Mr. R. W. Buss's sketch of *King James knighting the Loin of Beef* (20) is not worth elaborating, though the story has humour,—and *The Seving* (59), by Mr. W. Gill, is neatly touched. Mr. J. Hill's *Corn Flowers* (83) is a pretty group of gleaners, but painted in a broad, blotty style that bears signs of an insouciance which, though clever, grows wearisome on repetition. *The Three Ravens* (177), by Mr. W. Dane and Mr. T. Earl, is poetical; but does not come up to the intense pathos of the simple old ballad,—and the foreground broken up and wanting in breadth, becomes impertinent in a mournful subject. The sleeping child in *Day Dreams* (237), by Mr. T. Mogford, goes far to redeem the rapidity of mere portraiture; and *An Irish Cabin Door* (271), by Mr. S. Baldwin, is full of quiet, unobtrusive feeling, and expresses the loneliness of the family an emigrant has left behind.

We find a noble exception to the general dearth of still life and animal pieces in a *Pheasant and Mallard* (377), by Mr. W. Ward,—a very exquisite bit of painting; the rich emerald and crimson of the birds' necks, the dull transparency of their horny beaks, and the filmy greys of the wing feathers are all but perfect. It is a pity that the light does not steal more diffusively and generally over the whole, that the foreground is not simpler and less frittered, and that the bodies do not stand out clearer from the obscure, turbid greens of the background.—Mr. Earl's animals are as usual clever, but not very highly finished,—and his manipulation truthful, but not carried to its ultimatum. We are sorry to see him falling into the silly practice of making the brute hero form the centre of a caricature-subject,—a practice at once dull as it is hackneyed.

Among the landscapes, Messrs. West, Clint, and Wilson's stand deservedly high. Nothing can be fuller of motion and fresh life than Mr. Wilson's seas. *Fishing Boats off Shappeare's Cliff* (153), by Mr. J. Wilson, Jun., is admirable for its semi-transparent water and its restless, heaving swell, seething into spots of foam shaken from the crest of each wave and scattered down its sides.—One of the best of Mr. West's fresh poetical pictures is *A Summer Shower clearing off, Devonshire Coast* (192). The artist has beautifully contrasted the retreating storm still toppling thunderous round the highest cliffs, and darkening the rocks whose fretted bases sparkle like deep amethysts through the glistening of the spray,—and against whose deep shadows the sea-birds' wings look snowy white; with the horizon where the blue summer sky laughs out in the sun, and the sea-birds look dark against the thin bright clouds.—*The Waterfall, near Brufadt, Norway* (496), though grander and equally unobtrusive, is less agreeable in colour, from the purpley grey of the rock that pervades the whole; and the distance is rather hard and wanting in air.—Mr. Clint's *Sunset, near Tremadoc, North Wales* (538), is exaggerated rather in tone than colour, and jars on the eye with its burst of momentary colour unsubdued by secondary causes.—Mr. J. B. Pyne, in his *View in Italy* (548), has given a dissolving view, in which the colours are fused to a watery insipidity, and if truthful, is certainly not pleasing. Considering the monotonous equality of an Italian climate, it was scarcely worth while waiting for a London fog to "make one blot of all the air."—*Greenwood* (39), by Mr. W. W. Gosling, is a good study of foliage, but unpleasant from every object appearing of the same tone and level; and the ground, red and streaky, is not in true keeping with the foliage that should, but does not, shadow it.

Mr. Wainwright's studies—*Fishmarket on the Beach* (185) and *Sunset* (66)—are quiet and simple, being transient aspects of nature very completely understood both in colour and sentiment.—Mr. Boddington's landscapes, though bright, are remarkable for an opaque film of a dull pearl colour that renders them monotonous; they are unequal in execution, and are in part, elaborated and in part hurried.—*Cochem on the Moselle* (483),

by Mr. G. Cole, is delicately but timidly painted. Equally delicate but bolder is *Tiefenbacherthal, Hundsried Mountains* (367), by Mr. G. Cole,—a very wild glen walled in by mountains shrouded with mist, shot with light and gloom; the sun shed here and there upon a peak of rock that glitters through a defile of cloud.—*A View in the Forum at Rome* (327), by Mr. F. Forth, is an instance of an Italian scene viewed by a northman with associations of thin cold air that he cannot shake off, without that melting breadth of a southern atmosphere that fuses many hues to the golden tone of Titian,—and yet otherwise very good, varied in its excellencies and far above the common.

Besides some busts by an artist whose name is new to us, there is a clever model of *A Tired Water-Carrier*, by Mr. E. G. Papworth, jun.,—a work of considerable promise. The artist has very well expressed the languor of the limbs and the listlessness of the sleep of fatigue.

A crowd of average landscapes, studies of single figures, one or two portraits, the usual gathering of crayon heads, fruit and flower pieces, and a few good water-colour sketches complete the collection.

**FINE-ART GOSSIP.**—A colossal marble statue of Mr. G. Stephenson has just been placed in the waiting-hall of the Euston Square station. Though this work may not add to the reputation of its sculptor, Mr. Bailey, it will certainly not fail to maintain it against all competitors. It is a commanding work, in the purest taste. It confronts the spectator with a meditative mien, as though pondering over the mighty and mysterious power the genius of the Engineer so largely helped to call into existence. Its aspect is massive and grand, and the likeness perfectly retained. As in this country a refreshment stand is of much more consequence than a work of Art, it is here allowed to bisect the pedestal and part of the feet of the statue. The whispers of fancy and the echoes of imagination have little chance of victory when pitted against the strong call of our Saxon appetite. The crowd shrug their shoulders, and set the evil down as a painful necessity. Mr. Bailey's statue always stand firm,—a great virtue in all schools of Art. We perceive, by the raising of the ground of the left leg, that the artist had calculated upon a few feet more of pedestal to equalize the action by perspective. Why these few feet have been denied we must leave to the Committee, who chose to make the intersecting line of the refreshment stand form a sort of horizontal "cutting," which leaves Mr. Stephenson peeping over the wooden arena as if pronouncing a perpetual benediction on the necessities of life within.

The Art-collection of J. D. Gardner, Esq., of Bottisham Hall, Cambridgeshire, was on view during the last week at Messrs. Christie & Manson's sale-rooms. The miscellaneous antiquities included some Brussels tapestry, representing the Four Seasons, and various marbles, bronzes, cameos, Etruscan vases, mosaics, &c. of a very miscellaneous character. Of these, the most interesting was the marble eagle and Roman altar that Sir Horace Mann sent to Walpole from Florence,—and which occupied a prominent place among the gilt gingerbread and tinsel Gothic of the boudoirs of that gay old trifler at Strawberry Hill. Among the bronzes, we observed the Theseus from Stowe; a powerful figure, with some dignity, but of a late and debased period of Art. The pictures were rather adapted to please an antiquary than a man of refined taste. They included a very fair 'Dying Magdalene,' by Guido,—the face as beautiful, but not so well drawn, as usual,—a 'Massacre of the Innocents,' by Nicolas Poussin,—a powerful work, but with little to redeem the repulsiveness of its Renaissance subject,—a very faded Tintoretto, 'Venus seated,'—a very fresh lucid Van de Velde, 'A Calm,'—originally in the collection of M. Casimir Perrier. A landscape by Salvator Rosa,—drawings in bistre by Borgognone, Parmegiano, and Nicolas Poussin were also worthy of mention,—not to forget a curious collection of Scriptural scenes by Himmelinck, originally brought from a convent in Spain; the robes and jewels in which were very highly finished, with a minute and yet a coarse touch.

An original water-colour drawing of the Crystal Palace at Sydenham as it will be, by Mr. J. D. Harding, has been exhibiting during the past week at the Gallery of Illustration, Regent Street, by permission of Messrs. Day, who are about to publish a coloured lithograph of it. Though it is a drawing of what never was, it is a drawing, we hope, of what will be,—and Mr. Harding turned over a very pretty page of the book of the future when he drew the scene. The fountains playing, the cascades flowing, the lakes filled with monsters neither of the existing earth nor air, the rich gardens and wide terraces, and the great transparent wall of the Palace above, all form a very beautiful scene, worthy of Mr. Harding's facile touch and sparkling execution. It will form, the prospectus says, the largest coloured lithograph ever issued to the public.

The dispute about the Wellington memorial at Manchester—a dispute very injurious to the interests of Art—stands at present thus. The Sculptors' Institute have taken the matter up,—a long correspondence has taken place between the Council of the Institute and the Manchester Committee,—the result of which is that certain charges remain against the Memorial Committee:—the first and most grievous of which is, that they allowed Mr. Noble, the successful competitor, to send in three models, their own self-appointed condition being that not more than two should be received from any artist,—the second is, that two of the three judges devoted only twenty minutes to the inspection of the thirty-seven models,—thirty-one equestrian, and six pedestrian. The minor charge is of a kind that does not admit of proof—i.e. that from the first a prejudice existed in the minds of the judges in favour of a pedestrian statue, and that, consequently, the equestrian monuments were completely overlooked. In addition to these grave charges, the *Art-Journal* accuses the Bishop of Manchester of making the award on his own responsibility,—of privately visiting Mr. Noble's studio,—and, in fact, of approving before any competition took place. It also accuses Mr. Noble of being less fit to execute the statue than the Bishop himself. These insinuations are replied to by the Chairman of the Committee. It appears from his statement that the Bishop never saw any of Mr. Noble's models before the trial day; nor did he intimate his conviction that no equestrian statue would do. The central question, however, remains as it stood before. The Committee cannot deny that it broke its own law in favour of one exhibitor. By such infraction of its own canon, we still maintain that its decision became, and is, invalid. It has, moreover, by silence confessed, that if there were no unfair favouritism at work, it slurred its duties, and gave only half-a-minute's attention to each of the thirty-seven results of months of labour and years of thought. There have been faults on both sides. Mr. Worthington writes rather arrogantly, and Mr. Barnes's letter to the *Art-Journal* goes off with a report like a pistol. The writer talks of audacity and impertinence in a manner which appears to us singularly illustrative of the qualities which he assigns to others. He accuses all the injured sculptors of attempting to blast Mr. Noble's character. He begins with a threat and ends with a sneer. We cannot say that Manchester comes creditably out of this dispute.

#### MUSIC AND THE DRAMA

**SACRED HARMONIC SOCIETY.** EXETER HALL.—Conductor, Mr. COSTA.—On FRIDAY NEXT, April 7, will be repeated Mendelssohn's 'LOBESANG' and Mozart's 'REQUIEM.' Vocalists—Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Herr Fornes; with Orchestra of nearly 70 performers.—Tickets, 5s., 10s., and 10s. 6d. each, at the Society's Office, No. 6, in Exeter Hall.

The customary performance of Handel's 'MESSIAH' will take place on the WEDNESDAY in Passion Week, April 12.

**HARMONIC UNION.** Exeter Hall.—Conductor, Mr. Benedict.—THURSDAY, April 6, under Royal and distinguished Patronage, for the BENEFIT of the SOLDIERS' WIVES AND FAMILIES.—Vocalists—Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Herr Fornes; with Orchestra of nearly 70 performers.—Tickets, 5s., 10s., and 10s. 6d. each, to be had at the Office, 5, Exeter Hall.

Herr ERNST PAUER'S Third and Last SOIRÉE MUSICALE will take place at Willis's Rooms on WEDNESDAY NEXT, April 5. To commence at 8 o'clock precisely.—Three Tickets for one Soirée, 12 1s. each; Single Tickets, 10s. 6d., to be had at all the principal Music Warehouses, and of Herr Ernst Pauer, 38, Alfred Place West, Thurlow Square.

**ERNST, HALLE, PIATTI, and Madame AMEDEI** will be engaged for the last MUSICAL WINTER EVENING, at Willis's Rooms, THURSDAY, April 6.—Tickets, Half-a-Guinea each, to be had of Messrs. G. & L. Chappell & Co., and of Oliver, Bond Street. Particulars to be had of the Director, J. ELLA.

**ORCHESTRAL UNION CONCERTS.** ON SATURDAY MORNING, April 8, May 13, June 17, July 15.—At the first concert will be performed Spohr's Symphony in D minor; the Overture to 'Coriolanus,' Beethoven's 'Joke,' Lindpainter's 'Edelstein's Violin Concerto,' and W. S. Bennett's 'Caprice in E-flat,' Violin, Mr. H. G. Cooper; Solo, Piano-forte, Miss Arabella Goddard. Conductor, Mr. Alfred Mellon.—Tickets, 5s. each; or for the series, 15s., to be had at Messrs. Leader & Cook, 65, New Bond Street; and of the Members of the Society.

Clara Novello, Sims Reeves, Balletti, Arabella Goddard, Ernst, and all the available talent at present in London, will positively appear at EXETER HALL on WEDNESDAY EVENING, April 5, at a CONCERT given for the Benefit of the Widows and Orphans of the Workmen killed at the Crystal Palace, Sydenham. Musical Director, Herr Sommer.—Tickets, 1s., 2s., 3s., and 5s., may be had at the Concert Office, 3, Exeter Hall.

**OPÉRA COMIQUE OF PARIS.**—'L'Etoile du Nord.'—The interest belonging to M. Meyerbeer's newest opera is this time enhanced by the protracted expectation in which our public is to be kept regarding it. 'L'Etoile,' will, we believe, not be produced this year in London; and curious amateurs, therefore, must adventure a journey to Paris, and the chances of obtaining entrance into the theatre where the work is performed; since, without due measures taken beforehand, the most animated and resolute of fanatics will find the *Opéra Comique* as difficult to storm as Cronstadt,—into which place, all the Philo-Russian world knows, it is impossible for meddling stranger to penetrate.

The adventure, however, is worth the trouble for all who are interested in the musical drama,—who accept its present requisitions and conditions as inevitable in the progress which Art has made—(whether upwards or downwards is not here the question)—and who take pleasure in seeing that which is delicate, difficult, and intricate presented with a simplicity, clearness, and exquisite finish totally unattainable elsewhere. The story of 'L'Etoile' is not its strong point:—as its incidents have been detailed again and again by our contemporaries, there is no need here to trace it minutely. Enough to state, that in the working days of *Czar Peter* (M. Battaille), he becomes attached to, and is watched over by, *Catherine*, a peasant girl—parcel suttler—parcel gipsy (Mdlle. Duprez)—that she saves his life twice,—first, when it is threatened by a sudden incursion of the wild Calmuck hordes,—and subsequently when following his fortunes in male attire, the secrets of a military conspiracy fall into her hands,—that her reason pays the penalty of the vicissitudes to which she is exposed by her devotion,—and that it is at last restored by a royal cure, which only a Czar could practise,—namely, the transport to Russia of *Catherine's* native village, "inhabitants and all," and her investiture with the ermined mantle and gorgeous crown of the Empress. How M. Scribe has contrived to give lightness, if not novelty, to this well-worn tissue of incidents, by such episodes as the matrimonial affairs of *Catherine's* brother *George* (M. Jourdan) and *Prasovia* (Mdlle. Lefebvre),—in what manner the orgies of camp life, the seethings of conspiracy, and the lone love of *Master Peter's* "guiding star,"—are so wrought up as to form one of those grand complications in which M. Meyerbeer delights,—these matters of detail and of filling up, we say, must be taken for granted—"understood," not expressed.

Even the above glimpse at the story of the *libretto*, however, will make it evident that 'L'Etoile du Nord' owes its origin to M. Meyerbeer's determination to employ, and in some permanent form, the favourite pieces of his occasional opera, 'Le Camp de Silesie.' Those who have heard that work in Berlin will recognize in 'L'Etoile' not merely *Vienna's* tambourine *rondo*,—not merely *Frederick's* flute,—not merely the well-known Prussian March, with its embroidery of three military bands,—not merely the cavalry and the infantry tunes,—but in more than one place besides a trait or a phrase too happy to be utterly laid aside by a composer so solicitously thrifty as M. Meyerbeer. Nevertheless, 'L'Etoile' is singularly free from anything like a fragmentary or disproportioned air. One tone is maintained throughout its music, almost

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as completely as by Rossini in his Swiss opera. There is the wildness of the North—rude and savage when contrast and character require it,—in other passages wrought out (if the simile may be permitted) with the clear brilliancy of the Northern star-light. Perhaps there has never been a successful opera containing so small an amount of sustained *cantabile* as this:—but the voluptuous, the expressive, the sentimental, though entirely under M. Meyerbeer's command (witness his love-scene in 'Les Huguenots' and his "Ah! mon fils!" in 'Le Prophète') have never been his style of predilection. He prefers to pique, to surprise, to excite, to enchant without enervating the listener, —to carry on the action with all those minute changes of emotion and verbal explanations in music which are totally impossible to those who prefer the larger (and possibly the truer) manner of working. The charming phrase in the duett betwixt *George* and *Prasovia* (Act iii), on which was based our favourite "number" in 'Le Camp de Silésie,' is merely "aired" for a passing moment,—not dwelt upon, wrought out, and heard and heard again as it deserved to be, and as it was in its original place. These, however, are characteristics of M. Meyerbeer's manner which he is not likely now to change. On the other hand, he has never been more thoroughly himself—which means new, piquant, *spirituel*, and intimately waiting on the scene—than in this 'L'Etoile.' *Prasovia's* first air, "Ah! que j'ai peur," in which the broken sobbings of the theme are so happily relieved by the smoother concerted movement which follows—two following duetts—and the music of the bridal scene which closes the first act,—have all the stamp of the master upon them; and a local colour, to appreciate the charm of which aright we need only compare them with the music of any former Northern opera—for instance, the 'Gustave' or 'Lestocq' of Auber. In the second act, the concerted piece within and without the tent is of the highest merit,—a working-out on a broader scale of somewhat the same elements as have part in the "Trio bouffé" of 'Le Prophète.' Merrier, quainter music—free to the uttermost limits of freedom, yet totally without vulgarity—was never written than the duett of the two suttler girls (Mdlles. Lesmercier and Decroix) who amuse the Muscovite *Don Juan* over his supper. The voices cross each other, are combined, used in reply and interlacement, with an art not exceeded by the old *Claris* and *Stephanis*, who taxed the singers' steadiness to its utmost in their chamber duetts. Yet anything newer in style than this odd and difficult ballad *à due* cannot be conceived. The combination of three military bands at the close of the scene (adverted to in a former number, when 'Le Camp de Silésie' was spoken of) is essentially less a piece of mastery and marvel than this thoroughly original morsel of music. We have already adverted to the leading features of the third act, the duett betwixt *George* and *Prasovia*, and *Catherine's* great final scene of madness and restoration. The romance for *Peter*, which opens it, though gracious and full of feeling (susceptible, too, of high finish on the part of the singer), is not one of those specialties on which the fame or individuality of its maker will rest. Throughout 'L'Etoile' the instrumentation is delicious,—to be spoken of separately, perhaps, on some future day. There are new effects, too, for the chorus,—especially that where the *soprani* take the two notes of the octave alternately as an accompaniment to the principal subject:—and possibly the choral portions of the work may prove easier in execution, because written with less effort than some of the tremendous passages which M. Meyerbeer's last grand operas contain.

On the other hand, the two principal artists who appear in 'L'Etoile,' and must sustain its action and its interest, are taxed as rarely *soprano* and *basso* have been ever taxed before:—since of both *Catherine* and *Peter* are demanded no ordinary compass of voice, and that daring vocal brilliancy which has been, "by right prescriptive," classed as apart from and antagonistic to expression. Yet both characters require expression, subtle, various, at times intense,—if due justice is to be done to the opera. At the *Opéra Comique*, this difficulty

is partly lost sight of in the wondrous general perfection of the execution; and in that admirable propriety which French artists on the stage exhibit beyond those of every other nation.—M. Battaille, as the *Czar*, is, perhaps, the most vocally efficient member of the *troupe*,—and taking his acting and his singing in conjunction, M. Meyerbeer must never look to find his equal in a part which the least exaggeration might so easily render brutal, and in which vocal incompetence would destroy some of the boldest and brightest effects. We have not often witnessed a finer piece of acting than M. Battaille's at the moment when Peter, recalled to his senses by the piercing appeal of *Catherine* at the moment when she is condemned to death, struggles like a giant in the toils, to fling off his drunkenness, and partially succeeds. As the heroine, Mdlle. Duprez, does her utmost, more, perhaps, than any one, except her father's daughter, could do under the circumstances,—thus proving that "it runs in the blood" to find nothing impossible. Her execution (when it can be heard) is excellent: up to tune, up to time; in the *trio* with two flutes, not leaving a regret for Mdlle. Lind, who was naturally supposed to have the monopoly of that piece of display, and throughout the opera, ready, firm, and voluble. But the voice is already painfully worn, and so feeble as at times to be inaudible. Then the action of Mdlle. Duprez, though neat and careful—showing something of intention and more of training—is inadequate to the impersonation of one of the most changeable parts of *mezzo-carattere* existing on the musical-stage.—Mdlle. Lefebvre, as her present sister-in-law, sings with somewhat more power, and acts charmingly.—As for the *Dalitahs* of the tent, *Nathalie* and *Ekimonna*, it will be hopeless to find in Italian, German, or English theatres any substitutes for their original representatives, who sing and act their ballad with a metallic firmness and a saucy piquancy totally clear of coarseness,—worth making a long day's journey to see and hear.—What the chances of 'L'Etoile's' travelling the world, as its predecessors have done, may be it is not easy to foresee. If it is to travel, however, thoroughly exercised vocalists and accomplished actors must be found for its principal parts. Viewed in this light, the "man of the day," who writes at a period when singers are disposed to be lazy, and critics to talk transcendentalism concerning the art and science of singing as an exploded fallacy, claims the warmest thanks from all who, like ourselves, do not desire to see any branch of music perish for the undue exaltation of some other one. Meanwhile, the production and success of 'L'Etoile' are among the pleasantest signs in the world of imagination that can mark this year of war, 1854.—We may return to speak of its music again as time and opportunity shall serve.

PRINCESS'S.—French cookery—whether in matters artistic or matters edible—passes all understanding. True, the materials are strange, and to the insular imagination incomprehensible. In the French kitchen a rotten bone and a cabbage leaf may be converted by *Soyer*-like skill into a something vastly savoury:—whether it be also wholesome is a point on which English stomachs are not unlikely to maintain an obstinate prejudice. In the closet of the French play-writer or story-teller any scrag-end of a vice—any fragment of a folly—any, even the meanest, of the deadly sins—will serve to make a mess of literary pottage, which, by aid of various sauces, shall prove piquant to the taste and shall act like a spur to the jaded appetite for pleasure. We state a notorious fact,—and should be well content to leave it as a curiosity in the reader's memory—like the recollection of a Gogol's, a witch's dance, an Egyptian banquet, or any other fact or fancy, at once real, phantasmagorical, and morbid,—were it not that we perceive a dangerous and disgusting tendency on the part of certain caterers for public pleasure to bring home and familiarize to English eyes and English hearts the levities, the immoralities, and the horrors of the Parisian stage. Where is this to end? We fancied we had drained the cup of horrors in 'Pauline.' In 'The Corsican Brothers' we imagined that the mixture of the terrible and the licentious

had reached its height. In the 'Lancers' we had hoped to see the climax of effrontery and intrigue. In all these importations from the Paris stage there is a moral tone repugnant to sound feeling—in absolute hostility to English honesty, truth, and open dealing. But the worst was still to come. 'Married Unmarried,' the last production at the Princess's, exceeds all its predecessors in the grossness of its offence against good manners and the healthy social sentiment of England. Even to see it is to suffer pollution. The plot is built on one of Balzac's most immoral tales, 'La Grand Bretèche,'—one of those strange and clever stories which the English reader only takes up to lay down again with the exclamation, "How very French!" The play is in two acts. A stern, harsh colonel in the French army has married a young and lovely wife,—who, like all young and lovely wives on the French stage, has a lover. The lover follows his mistress into the country to force his passion on her notice; the lady considers this very much a matter of course. The Colonel is suddenly called away to Paris—and leaves his young wife to the machinations of the seducer, knowing the latter to be on the spot! The maid,—as all maids do in private life!—steals the letter from the Colonel's trunk, reads it, and brings it to her mistress, who regards the theft very complacently, utters not one word of reproof, but immediately imitates the saucy girl's example, and reads the letter herself. It appears to be signed by a woman who uses her husband's name—and without asking herself whether this is a trick or a truth, she assumes that the Colonel has another wife living, and immediately sends a note calling back "that dear young man," who, on her promise to think kindly of him, had "banished himself from her presence for ever." He comes back, enters her chamber at night, and is arranging an elopement with the lady, when the husband returns, and the lover is thrust into a closet. The Colonel is suspicious; the lady denies that any one is concealed—the fibbing is, in fact, quite awful throughout—and makes a speech of virtuous indignation against her husband's tyranny and suspicion. All this while the lover is in the closet. This situation—the lady calling heaven and the servants of the house to witness for her innocence—the husband full of wonder—the maid of flippancy, and the lover, we presume, of fear—must, no doubt, be stage-effective on the Boulevard. In Oxford Street it took the audience by surprise. The Colonel orders the closet to be walled up. This drives the virtuous wife to despair; she proclaims her passion for the immured lover, and declares that she will only live to avenge his death! At that moment a file of soldiers arrests the Colonel on a charge of bigamy; the young wife adds to the accusation a charge of murder; and as the husband is marched off, we infer to execution, the lover—released from the closet—rushes on the stage, catches the virtuous wife in his arms, and the curtain goes down on their mutual satisfaction.

This, in brief, is the last dainty dish of French literary cookery provided for the frequenters of the Princess's Theatre. An offence more gross we never saw on any stage; for the French and Italian theatres, however licentious, rarely go such lengths as these. A play may be lax, without being vicious. 'Married Unmarried' is an attempt to pervert the moral sense.

LYCEUM.—On Thursday week, a new piece with a singular title was produced,—'Wanted, a She-Wolf.' The *vaudeville*, by M. Alexandre Dumas, from which it is taken, is called 'Romulus,' the name given to a foundling by a couple of *savans*, in whose apartment the baby has been deposited in a basket; and the present title, evidently suggested by the original, means, "being interpreted," the nurse needed by the philosophers, in behalf of the charge foisted upon them. One of these worthies, remarkable for, and named after, his placidity, is performed, in his best style, by Mr. C. Mathews; and upon him the *Burgomaster* seeks to fix the responsibility of "surreptitious paternity," accusing at the same time the niece of his friend as the mother. It turns out, to his confusion, that the child is the offspring of his own daughter; and the "expressive silence" in which he is made to ac-



knowledge the rashness of his accusation is a piece of German mannerism introduced with artistic effect. The production is a neat specimen of dramatic writing; but its merits in other respects are slender.

**DRURY LANE.**—Mr. Brooke having departed like a shadow from the arena which for awhile he had quietly haunted, the stage of this theatre was on Monday surrendered to a *troupe* of Chinese jugglers, who have won some reputation in the United States, and are now permitted to try their luck on the English stage. Their names are Wan Sing, Yan Gyn, Zan Ban, Ar-Cow, Ar-hee, Chang-Moon, Chin-gan, Ar-ling, and Arsam, the last being the common interpreter. Their conjuring and athletic tricks, with little novelty, have all the grace and elegance of French professors; with more of energy and peril in their feats than are generally ventured by the gymnasts and acrobats of Europe. The crowning trick, that of impalement, is more astonishing than pleasing. Sharp knives are thrown from a distance into a board, close to the arms, neck, hands, and between the fingers of a man, with such precision, that there appears no chance of accident. Such are the feats by which the Chinese as a people are delighted; and to have some practical experience of this is so far instructive, but no small portion of the audience thought it anything but amusing; and sibilated their dissent. We scarcely think the exhibition will prove popular.

**MUSICAL AND DRAMATIC GOSSIP.**—The performances of the *Quartet Association* will commence, for the season, on Thursday, the 4th of May.—Among the latest arrivals from the Continent must be mentioned that of Herr Klindworth, a pianist, who studied, we happen to know, for some time under Dr. Liszt, at Weimar.

The London music of the past week has been various, and in some respects interesting. The programme of *Miss Birch's Benefit Concert* included a selection from Congreve and Handel's 'Semele,' (though not the delicious song 'O sleep,' which it seems as if singers were resolved not to sing), some music from Méhul's 'Joseph,' and the second great finale to 'Don Giovanni.' The solo instrumentalists were Herr Pauer, Messrs. Osborne, Nicholson and Blagrove. This, too, as indeed might be gathered from the above specifications, was an orchestral concert.—Chamber music has been given during the past seven days by Mr. C. Salaman, Miss Emma Busby, and Mr. Ella, whose *Fourth Winter Evening* took place on Thursday. Rarely in any art has intercourse been so busy, diffusion of taste so universal, and enjoyment so accessible, as now is the case in England with respect to music.—Mr. Novello, we perceive, is wisely suiting himself to his times, by re-issuing his cheap and clear hand-Oratorios, neatly and strongly bound, at a still reduced price.—'The Messiah' is now purchasable for four shillings, 'The Creation' for three.—Other "signs of the season" are already beginning to make their appearance in our places of entertainment,—these being announcements of theatrical and musical "Benefits" for the wives and children of soldiers.

Many reports have been flying about the foreign journals of late respecting the plans of Dr. Liszt, who has been by Rumour "started" for America.—California—Australia—and heaven knows how many other unlikely places besides. It may be as well to set these at rest, by stating that private letters from himself to English friends make light of these reports, and assure us that he has no present intention of quitting his present home or avocations at Weimar.—German journals announce as a fact the serious and distressing illness of Dr. Schumann, his malady taking a form which gives small hopes of recovery.

Mdlle. Cruvelli's appearance in 'La Vestale' has not raised her in the estimation of her Parisian public. To ourselves, it has furnished a justification in full of the qualifications, with which we have accompanied the outrageous praises sent hither from France. As in every one of Mdlle. Cruvelli's former operas, we have to credit her with occasional bursts of passion, more or less happily devised; but we do not see any signs that

her new part has been read (as we say in England) by her, or the character studied as a whole. When she excites emotion, it dies as fast as it is raised:—she provokes expectation, without keeping alive suspense. Then, though ambitiously, elaborately, "made up," she does not succeed in looking either Roman or vestal. Thus much concerning Mdlle. Cruvelli's acting:—her voice the other evening appeared to our ears harder and less even than formerly, and not employed so as to give Spontini's music its full effect, or to do its own remarkable qualities justice. In short, whereas the *Julia* of Mdlle. Lind lives in our recollections as a masterpiece of Art—that Lady's most highly finished tragical character.—Mdlle. Cruvelli's Roman Priestess can be rated by us but as a piece of artifice—flawed by many evasions, false effects, and moments of flagging and forgetfulness.—Of the opera as a musical work, we may speak at length, should it be given at our *Royal Italian Opera*. It is enough to repeat, after having witnessed its performance in Paris, that its revival there does not appear to us a real success.—Among the artists engaged in the performance, M. Bonnehé, the *Cinna* of the cast, deserves kindly mention.

Madame Albani, the *Malcolm* of our 'Donna del Lago,' has been singing the part of *Elena* in Paris without much success. Her old *contralto* part was handed over to a Signora Luigi, who is described as totally inaudible.—Madame Bosio has left the *Grand Opéra* of Paris; where, indeed, like most other Italian ladies, she was of little use.—Madame Bertinotti, a *prima donna* of other days—who, if we mistake not, sang many years ago in London,—has just died in Italy.—Mdlle. Rachel has returned to Paris,—as also has Madame Ugalde. A whimsical *Rosalina* and *Statira* correspondence has appeared in the French journals, betwixt Mdlle. Page and Madame Docke, both of the *Théâtre Vaudeville*. The point in debate is a new part in a new play, and the "contesting" parties exchange compliments on each other's superior age and experience with a civility which must be as reciprocally consolatory as it is comical.

#### MISCELLANEA

**Scotch Education Bill.**—The Scotch Education Bill is now before us. The following are its chief provisions:—A Board of Education is to be appointed for Scotland, partly nominated by the Crown, and partly by the Scotch Universities, to exercise a general superintendence over the parochial and public schools of Scotland, with a staff of inspectors of schools appointed by the Crown. No schoolmasters are to be hereafter appointed without being examined and approved by the inspector for the district. Subject to this proviso, the election of the parochial schoolmaster is to remain with the minister and heritors of the parish, who are to form the school committee for the general management of the parish school; and the majority of the heritors at a public meeting may determine that the parish school shall be maintained by assessment as a "public school." Public schools may be founded by the majority at a meeting of ratepayers, a school committee appointed, and the parish assessed at a rate, the amount of which is not yet named in the bill. Part of the schoolmasters' salaries is to be paid out of the Parliamentary grant for education, and the cost of public school buildings is to be advanced out of the same fund, but to be repaid by a payment of 34 per cent. for twenty-two years. The Board of Education may institute or aid industrial and reformatory schools in Scotland, and contribute to the support of schools open to children of all denominations,—the funds to be raised by the Board for these purposes by a general assessment not exceeding 1d. in the pound per annum. A parochial schoolmaster is not to be required to subscribe any test, confession of faith, or formula. On the subject of religious instruction, the bill recites that instruction in the principles of religious knowledge, and the reading of the Holy Scriptures, as heretofore in use in the parochial schools, is consonant with the opinions and religious profession of the great body of the people, while at the same time ordinary secular instruction has been and should be available to children of all denominations; and

the bill provides that every school committee shall appoint certain stated hours for ordinary religious instruction by the master, at which children shall not be bound to attend if their parents or guardians object. The Board may dismiss a parochial schoolmaster for crime or moral delinquency,—a public schoolmaster without any reason assigned.—These are the chief features of interest in the measure as it now stands.

**Macbeth's Castle.**—A Correspondent writes:—"In the summer of 1852 I went to the top of Dunsinane Hill along with the 'neighbouring clergyman' mentioned in the paragraph, a most accomplished gentleman. Of Macbeth's Castle, the 'Great Dunsinane,' nothing remains; there are, however, three mounds, which we imagined to be the site of 'the outward walls' where the banners were ordered to be hung out:—

Hang out our banners on the outward walls;  
The ery is still they come.—Macbeth, act v. sc. 5.  
—When we came to the foot of the hill, we discovered that there was a very fine echo; and surely Shakespeare knew that this was the case, or else some one told him, for he makes Macbeth say to the Doctor:—

I would applaud thee to the very echo,  
That should applaud again.—Act v. sc. 3.  
—The view from the hill is magnificent, very like that from Stirling Castle. Yours, &c. P. S.

**Paper from Wood.**—The small market value of soft-wooded trees is such as to render them scarcely worth attention among planters, except under peculiar circumstances. When willows, or limes, or poplars, or sycamores, or any such species are felled, they are in so little demand that after a small quantity of the best has been taken for the turner, toymen, or butcher, the rest may go as firewood. There is now, however, some prospect of their coming into consumption on a large scale in an unexpected manner,—for which, if anticipations are realized, we shall have to thank the Great Exhibition of 1851. It appears that at a late meeting of the French Society for the Encouragement of National Industry, a paper was read explaining how such wood may be converted into paper. The bark is taken off, and the wood is reduced into shavings; the shavings are then cut very thin; they are next placed in water for six or eight days, dried, and afterwards reduced to the finest powder possible by a corn mill. This powder is mixed with rags, which serve to prepare the pulp of paper, and the ordinary operation of paper making is proceeded with. All white woods, such as the poplar, the lime, and the willow, are suitable for the purpose, but the discoverer ascribes a good deal of his success to the quality of the water he employed,—that of the little river Doller, which runs near Mulhausen. For the first experiment he employed the wood of the aspen.—No doubt can exist that wood may be made into paper, provided it can be reduced into threads or particles fine enough for the purpose. For what is flax or hemp except wood, whose fibres are readily separable? There is no difference between the wood of hemp and of willow, or other soft trees, than such as arises from the greater cohesiveness of the threads of the latter, or from greater toughness, which is not a difference of importance in paper-making, for the weakest wood is stronger than cotton dross, now so largely used in all paper-mills. The only question is, can the cohesiveness of the fibres be overcome, or does the substance produced by grinding into pulp, either when used alone or mixed with other pulp, present a material fit for paper? We apprehend that it does. The Mulhausen experiment is reported to have been made with timber. Suppose that the newly-cut branches of poplars, limes, and willows had been macerated for a fortnight, cut into suitable lengths, and then put into a tearing (not grinding) mill, where they could be worked with water, we suspect that good pulp (or at least "half stuff") would have been obtained without a preliminary reduction of the wood into shavings, and an after-process of grinding.—*Gardener's Chronicle*.

TO CORRESPONDENTS.—S. Z.—Spectator—W. F. S.—A. F. G.—J. L.—received.  
M.—We cannot undertake to recommend the particular works required.

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